

History News

AMERICAN ASSOCIATION FOR
STATE AND LOCAL HISTORY
Volume 40/Number 10
October 1985

FOUR DOLLARS

Tennessee gets ready for
"Homecoming '86"



How historical organizations
interest teens in history

A new look for history magazines

HISTORY UPDATE

SUSAN PHILLIPS HAS RESIGNED her position as director of the Institute of Museum Services to become associate director of presidential personnel at the White House. In this position, Phillips, who became director of IMS in 1983, is responsible for making recommendations to the president for appointments to IMS, the National Endowment for the Arts, the National Endowment for the Humanities, the National Science Foundation, and the Department of Interior, among others.

"GUARDIANS OF THE PUBLIC RECORD," an audio-visual show on local government records, is now available from the National Information Center for Local Government Records (NICLOG), which is administered by AASLH. "Guardians" explains the importance of local government records and where state archivists, records administrators, and government officials may seek assistance for managing them. The Joint Committee on the Management, Preservation, and Use of Local Government Records, which sets policy for NICLOG, gave its stamp of approval for "Guardians" at a recent meeting held in Nashville. In addition, the committee approved a brochure designed to help local government officials understand the principles and benefits of good records management. AASLH produced the brochure and "Guardians"—available in video-cassette and slide-tape formats—with grants from the National Historical Publications and Records Commission and the Andrew W. Mellon Foundation. For more information, call or write NICLOG, AASLH, 172 Second Ave. N., Suite 102, Nashville, Tenn. 37201, (615) 255-2971.

AASLH MEMBERS HAVE ELECTED by mail vote four new council members: David Hooper, archivist at the Arizona Historical Society; Daniel Porter, director of the New York State Historical Association; Rowena Stewart, executive director of the Afro-American Historical and Cultural Museum in Philadelphia; and Barbara Tyler, assistant director (programs) of the Glenbow Museum, Calgary, Alberta, Canada. These individuals succeed the following council members whose terms expire this month: Charlotte Capers, Daniel Holt, Michael Smith, and Edmund Winslow.

According to the AASLH bylaws, the nominating committee, chaired this year by Don Wilson, director of the Gerald R. Ford Library and Museum, designates eight candidates for the four council seats that open through rotation each year. Unsuccessful nominees on the ballot were Robert Bush, Francis Ketterson Jr., Beverly Smalls, and Lee Theisen.

A REPORT OF A STUDY FUNDED BY THE INSTITUTE OF MUSEUM SERVICES reveals the condition of collections in the nation's museums. The American Association of Museums, the American Institute for Conservation of Historic and Artistic Works, and the National Institute for

the Conservation of Cultural Property polled museums of all disciplines throughout the United States and compiled their findings in *Collections Management, Maintenance, and Conservation: A Study of America's Collections*. Institutions responding to the survey reported an average growth in collections of 19 percent during the last five years; 30 percent said they have not examined their collections for conservation purposes; and less than one-third have long-range plans for conservation. For more information, or to obtain a copy of the "Executive Summary" of the 400-page study, contact Theresa Michel, Institute of Museum Services, 1100 Pennsylvania Ave. N.W., Room 510, Washington, D.C. 20506, (202) 786-0536.

BICENTENNIAL OF THE U.S. CONSTITUTION. To help organizations celebrate the 200th anniversary in 1987 of the signing of the Constitution, the National Endowment for the Humanities offers a variety of resources on events and projects related to the bicentennial. The resources include a fact sheet giving information on NEH grants for bicentennial projects and on NEH's Bicentennial Special Initiative and Bicentennial Office; a listing of more than 150 grants, totaling some \$12 million, made by NEH since 1977 to encourage scholarly and public interest in the Constitution; and copies of "... *this Constitution*," a quarterly magazine published by Project '87 of the American Historical Association and the American Political Science Association with a grant from NEH. To obtain the information packet, contact Noel Milan at the National Endowment for the Humanities, (202) 786-0449.

THE NATIONAL TRUST FOR HISTORIC PRESERVATION holds a series of two-day workshops on "Access for Disabled Visitors to Historic Sites" through February 1986. The workshops address the programmatic and architectural needs of disabled audiences and present a step-by-step approach to evaluating current programs and facilities. The workshops are scheduled for Oct. 28 and Nov. 8 in New Iberia, La.; Dec. 2 and 16 in Oak Park, Ill.; Jan. 13 and 17 in Philadelphia, Pa.; and February 1986 (dates to be announced) at Mount Vernon, Va. A grant from the National Endowment for the Arts supports the workshops. For more information, contact Patricia Burda, National Trust for Historic Preservation, (202) 673-4154.

PRESIDENT REAGAN HAS APPOINTED CYNTHIA GRASSBY BAKER to a four-year term as chair of the Advisory Council on Historic Preservation. She succeeds Alexander Aldrich of Saratoga Springs, N.Y. Baker, from Denver, Colo., formerly served at the National Endowment for the Arts as deputy to the chair for private partnership, heading the challenge grant program, advancement program, and projects involving private sector advocacy and partnership. The council is an independent agency of the federal government that advises the president and Congress on historic preservation policy matters and administers the Section 106 review process, which guides federal agencies in ensuring that their actions preserve the nation's historic properties.

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Members of the Association receive HISTORY NEWS each month and a special discount on all Association publications. Membership contributions are \$40 for individuals, \$55 for libraries, and \$55 and up for institutions. Applications for membership should be addressed to the Association, 172 Second Avenue North, Suite 102, Nashville, Tennessee 37201.

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COVER: "Tennessee Homecoming '86" cochairs Minnie Pearl and Alex Haley examine a quilted state flag, featured in the "Homecoming" logo. For a story on the statewide celebration, see page 6. Photograph courtesy of the Tennessee State Photographic Services.

LETTERS

A five-page ego trip

I have hesitated to renew my membership because I was very disturbed by your January 1985 issue. In it you wasted a cover and five pages on an "ego trip" on how to become president of the organization. If you needed a president so badly, then you should have sent a private, essential input memo to the membership without sacrificing all that magazine space for something more practical.

Secondly, I had belonged to this association years ago, and I see that you have changed your purpose. You have become technical or mostly "how to" but are leaving out the "what," that is, actual state and local history. At least I see very little of the latter.

I am enclosing my senior citizen's membership check for another year with the hopes that things will improve.

LADISLAS SIEKANIEC
ST. ANTHONY FRIARY
ST. LOUIS, MISSOURI

Setting the record straight

Thank you for printing my article "The Records Wasteland" in the June issue of HISTORY NEWS. I am glad for the opportunity to publicize the historical records assessment and reporting projects and their reports.

A few of the editorial changes you made in my manuscript, however, may cause the readers some confusion or convey some false impressions. First, the title you assigned, "The Records Wasteland," conveys an unduly harsh and negative image of sterility and waste. A different title may have conveyed a more appropriate image of the importance of historical records and of those who care for them. On page 19, the copy reads that the projects involve "researchers" studying issues and problems and proposing recommen-

dations "to meet the program's needs." Actually, all the projects were conducted by state archival personnel or expert consultants at the direction of State Historical Records Advisory Boards. The reports consider statewide conditions, not individual program needs. Education is identified, on page 21, as a problem with state programs; actually, the need for more professional development opportunities is a need for almost all historical records programs, not just state programs.

Thanks, again, for the opportunity to share this information with HISTORY NEWS readers and for the opportunity to set the record straight.

BRUCE W. DEARSTYNE
ALBANY, NEW YORK

FROM THE DIRECTOR

News from NICLOG

The next time you are doing local history research, say for a book or exhibit or walking tour, think of NICLOG.

Particularly if your research requires finding local history records at the county courthouse, city hall, or local court, think of NICLOG.

Most particularly, if you can't find the records you need because they got lost in a fire or flood, or clerks just can't seem to locate them, think of NICLOG.

Think of NICLOG instead of killing the clerks. In fact, cordially invite the clerks and commissioners and judges and the mayor to the next meeting of your historical society to view a new audio-visual program from NICLOG.

NICLOG is the National Information Center for Local Government Records, which AASLH administers. And the new audio-visual program is called *Guardians of the Public Record*. It's enjoyable to watch. And it is designed to help local government officials recognize the benefits of good records management and learn where to find help with records

problems.

At the national level, professional associations of clerks and other local government officials have helped develop the *Guardians* program. So have professional associations of archivists, records administrators, and historians. Ten such associations have representatives on the Joint Committee on the Management, Preservation, and Use of Local Government Records, which makes policy for NICLOG.


As you'll see in an announcement in the "Update" section in this issue of HISTORY NEWS, the Joint Committee has unanimously approved the release of the new *Guardians* program, in video and slide-tape formats, with a printed brochure, all of which AASLH produced for promotion through NICLOG.

The new audio-visual show and brochure will help you learn to sympathize with the records problems faced by local government officials. And it will help them learn to surmount those problems. In fact, they need your help to argue for support for good records management, so they can keep and readily locate historical records for you.

Yes, think of NICLOG. In fact, please write to NICLOG at AASLH for more information on all of this.

Jimmy George

Reader Service Card #89



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GIFTS OF PROPERTY

A Guide for Donors and Museums

This brochure highlights the changes in the Tax Reform Act of 1984 regarding giving and accepting appreciated property. A joint undertaking of the AMERICAN ASSOCIATION OF MUSEUMS and the Art Museum Directors supported by a grant from the National Endowment for the Arts. \$3.75; \$3 to AAM members (shipping and handling billed separately). Order prepaid from AAM Publications, P.O. Box 33399, Washington, D.C. 20033.

Reader Service Card #5

A catalytic article

Thank you for your July 1985 issue of HISTORY NEWS with Fred E. H. Schroeder's article "Local History and Newcomers." It should serve as a catalyst to any historical society. I found it to be so informative that I am asking my executive board members to include it on their summer reading lists.

A. RAYMOND AUCLAIR
PRESIDENT
BLACKSTONE VALLEY
HISTORICAL SOCIETY
LINCOLN, RHODE ISLAND

An advocate for advocacy

Recently, while reading the statements submitted by the candidates for the AASLH council positions, I noticed that not a single candidate felt strongly enough about advocacy to list it as one of his or her priorities. I find this a discouraging and frightening situation, particularly in light of the open letter to Congress which you published in the July 1985 issue of HISTORY NEWS. If we cannot count on AASLH to represent the interests of history-related organizations before our elected public officials, on whom can we count? Advocacy should be the number one priority of AASLH, at least until the tenor of the times changes. The threats facing historical organizations are so immense that we must remove ourselves from the closets and let our public officials know that we will not stand for the loss of our heritage.

TOM W. DILLARD
DIRECTOR
DEPARTMENT OF ARKANSAS HERITAGE
THE HERITAGE CENTER
LITTLE ROCK, ARKANSAS

Humanities committees' role

Thank you for the article "Committee Coffers," by Thomas H. Hartig, in the July issue of HISTORY NEWS. The perspective on the role that state humanities committees play in assisting programs and development at historical agencies is long overdue, and I think the writer did a good job.

At the State Historical Society of North Dakota, we have benefited greatly from the continuous support from the North Dakota Humanities Council. If it were not for the council's grants and assistance, our agency's level of public programming would be seriously diminished, and we are very grateful for a source of funding that directly aids our attempts to provide quality events for the adult,

out-of-school public. In the past five years, we have received no fewer than 15 separate grants for that express purpose (this does not include grants to the agency for the purposes of exhibit development and workshops).

We believe that the North Dakota Humanities Council is the best in the nation, and we are very concerned that its funding level be retained or increased.

If I may offer a correction, the photograph caption on page 9 of the July issue leaves an incorrect impression. Though the North Dakota Humanities Council did fund a program series for the grand opening of the North Dakota Heritage Center in May-June 1981, that series drew an audience of more than 10,000 people to the total of 26 events, not a mere 3,000 as the caption states. More than 3,000 attended the one-day "Germans from Russia Heritage Day" event (depicted in the large photograph on page 9). The smaller photograph on the page shows a workshop for county and local historical societies in North Dakota during 1984; that two-part workshop series, funded by the council, concerned artifact and document conservation techniques.

Again, I appreciate the article and the attention for both the North Dakota Humanities Council and the State Historical Society of North Dakota.

LARRY REMELE
HISTORIAN-EDITOR
STATE HISTORICAL SOCIETY
OF NORTH DAKOTA
BISMARCK, NORTH DAKOTA

The future of museum studies

I think most of us in the history museum business feel that graduate museum studies programs can provide an important service in staffing both newly founded and newly professionalized museums. Moreover, with the publication of AAM-approved criteria in the June 1983 issue of *Museum News*, our ability to evaluate museum studies programs has markedly improved.

But we lack any solid social-scientific analysis of the overall impact such programs are having on America's museums. What we need is a systematic survey of what has happened to the graduates of these programs over the past 15 years. Carefully analyzed, this survey would enable us to help those who are currently responsible for those programs refine their courses of studies. Such a survey would also indicate to prospective students where their career options lie. It would

also reveal, I am sure, that there are jobs within museums that are not being filled by graduates of these programs.

It may well be that some programs should be redesigned in the next five years to reduce redundancy and to fill the existing gaps. For example, the market for museum-related vocational courses for men and women in early and mid-career is quite substantial, yet there are few campuses where these professionals can enroll for a course or two or even to earn a certificate. It may also be discovered that museum studies programs, as we have known them, are now anachronistic and of only marginal significance for tomorrow's museums.

I believe such a study is long overdue and that it should be funded through the National Museum Act. I wonder how others feel?

THOMAS W. LEAVITT
DIRECTOR
MUSEUM OF AMERICAN
TEXTILE HISTORY
NORTH ANDOVER, MASSACHUSETTS

A fair assessment

I could not decide whether to send you a congratulatory note or a thank you, so you get both. Your article on *Nomenclature* ("What's in a Name?" August 1985 HISTORY NEWS) is excellent. Too often articles on specific projects tend to be rave reviews only and are not fair assessments of their strengths and weaknesses. You have aptly described *Nomenclature's* history, the revision project, and the comments from both proponents and detractors. I expect that we will hear from a number of interested people and look forward to the comments.

LYNNE F. POIRIER
DEPUTY DIRECTOR FOR COLLECTIONS
THE MARGARET WOODBURY
STRONG MUSEUM
ROCHESTER, NEW YORK



COFFEEVILLE, MISSISSIPPI

Listed in HRHP. Wood frame, 2-story hotel (c.1906) with recessed front portico, corner fireplaces, headed siding and ceilings. Fifteen rooms. Deteriorated condition. Hotel must be removed from present location. U.S. Army Corps of Engineers, LMKRE-MU, Ms. Lorraine J. Sanders, P.O. Box 60, Vicksburg, MS 39180, (601) 634-7487.



HOMECOMING
'86



HISTORY, HERITAGE, AND HOMECOMING

*What happens when a governor decrees
a statewide homecoming celebration?*

*A man travels the world over
in search of what he needs
and returns home to find it.*

George Moore
from *The Brook Kerith*

BY GAYLE FLOOD

Lyricists write songs about it, poets write poems about it, and scriptwriters often use it as a theme to bring to the screen nostalgic memories for their audiences. "It" is "coming home."

And Tennesseans will be doing just that, beginning in January 1986, as part of a statewide celebration known as "Ten-

nessee Homecoming '86." Governor Lamar Alexander announced the plans for the giant reunion in his second inaugural address in January 1983.

The project is a spin-off from Alexander's "Community Days" theme during his 1982 campaign for governor. As he traveled about the state, stump-speaking and meeting the citizens, he encouraged them to establish community work days to improve their environments. Tennesseans responded to his appeal: "Community Days" was a success, Alexander was re-elected, and, as a result, "Tennessee Homecoming '86" was born.

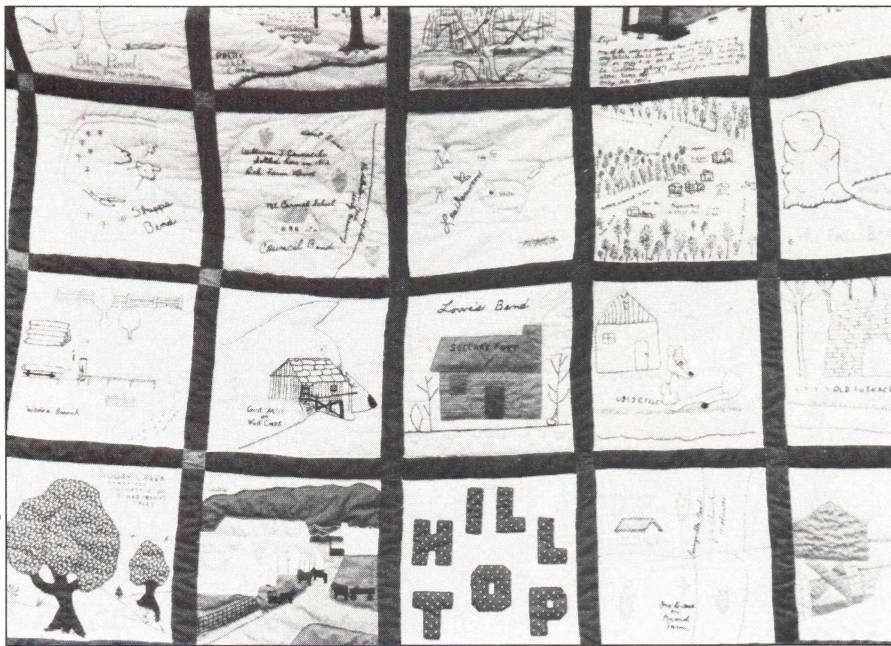
Lee Munz, the executive director of the Tennessee State Planning Office and executive director of "Homecoming '86," says, "The goal of 'Homecoming '86' is to get Tennesseans back home and for

communities to feel good about themselves." According to the project staff, the governor envisions citizens in participating communities researching their roots and documenting important and unique aspects of their communities and, in essence, their heritages. But, he also hopes that Tennesseans will unite to develop future plans for Tennessee's communities and that "Homecoming" will draw citizens together to complete a specific project of historical significance to them in their individual areas. "The governor believes that the real strength of a state lies in its communities if its citizens pull together," says Ruth Cunningham, associate director of "Homecoming '86."

One wonders what motives a governor could have for instigating such a massive undertaking—especially a governor who

Gayle Flood is editorial assistant for HISTORY NEWS.

The "Tennessee Homecoming '86" logo depicts a rocker and quilt, similar to the ones at left, displayed at the annual "Mule Day" celebration in Columbia, April 1985. The community plans to use the "Tennessee Homecoming '86" theme for "Mule Day" next year. Renovation of the Black House, above, the oldest structure in McMinnville, is one of the town's projects for "Homecoming '86." Citizens plan to use the house as a community center.



Each square in the "county quilt," exhibited at Hickman County's Heritage Day in August 1983, depicts an aspect of a community in the county.

will have served two consecutive terms by the end of 1986 and who will not be eligible for re-election. Is Alexander playing politics, or does he have a true, heartfelt interest in the history of his home state—or does it matter? Whatever the reasons, "Homecoming '86" is an elaborate endeavor, on a scale not often seen, that may well do more to promote local history in one fell swoop than years of small promotions by community history groups.

How do museums and historical agencies become involved in a project of this magnitude, and what side benefits can they expect? Novice historians are encouraged to research their pasts to acquire a renewed sense of self, and history professionals are lending them their expertise. Can the results of their combined efforts bring anything else but a heightened awareness and appreciation of history and historical organizations for Tennesseans?

What it's all about

"Tennessee Homecoming '86" is about researching the history of one's home state, county, and community; renewing old acquaintances; and discovering the uniqueness of the 3,000 communities in the state of Tennessee. But it is also a "family" reunion, an old-fashioned hoe-down—Tennessee style—and a good lesson in history. It is a statewide celebration of "who we are and how we got that way," says Alexander.

To prepare for the celebration, each community is asked to do four things: search for community-wide heritage, devise a plan for the community's future, decide on a specific "Homecoming" project, and plan a community-wide celebration.

Four committees in each community organize these endeavors. A heritage committee researches the area's history; a vision committee sets goals for the community's future; a project committee decides on a specific project; and a celebration committee plans and implements the "Homecoming" celebration in 1986.

Behind the scenes

Not only are the individual citizens pulling together to plan and prepare for the festivities of '86, but also involved are many state government offices and personnel, as well as historical agencies, corporations, and celebrated personalities, such as cochairs Alex Haley, the Pulitzer Prize winning author of *Roots*, and Sarah Ophelia Cannon, better known as Minnie Pearl of "Grand Ole Opry" fame.

In early 1983, the "Homecoming '86" staff, composed of employees of the Tennessee State Planning Office, began traveling around the state to talk to civic leaders and city officials about the "Homecoming" program. They designated "pilot communities" to organize committees and to act as models for

others that would eventually commit their communities to the "Homecoming" program. Thirty-nine communities enlisted in the project at that time, almost on an experimental basis.

"What we found was a lot of interest in the idea, but that the communities wanted to structure their own plans. They did not want the state coming in and telling them what to do," says Cunningham. She stresses that participation is strictly voluntary and that the staff and coordinators act as advisors only. They guide the communities' steering committees, appointed by local leaders, in implementing programs, such as those relating to community growth and economics, conservation, and historical research.

The state's nine development districts provided, through a contract with the Department of Conservation, a coordinator in each district. And, by agreement, each coordinator is under the supervision of the "Homecoming '86" staff. Acting as the primary contacts for any community involved in "Homecoming '86," the coordinators speak to groups that are interested in participating in the program, attend meetings and workshops to explain the concept, and generally help communities in their districts plan "Homecoming" events. The development districts coordinate their plans with the Department of Economic and Community Development through its community specialists, local planners, and assistant commissioners. The project staff works to ensure that, through the combined efforts of these departments, the state's resources are used to an optimal advantage.

Homecoming and history

One of the first programs to benefit from the combined expertise of the various departments was the Tennessee State Library and Archives. On December 13, 1984, the governor announced that he would recommend an \$800,000 appropriation in the 1985-1986 budget to upgrade the state's archives. "The archival program is an essential part of 'Tennessee Homecoming '86,'" says Alexander. He also recommended \$305,000 in special one-time spending to promote easier access to the archives by Tennesseans.

Gentry Crowell, secretary of state, who is in charge of the Tennessee State Library and Archives and of the state's regional libraries, said, in a press release from the governor's office, dated December 13, 1984, that the money would be used to make available, in each of the state's 95 counties, microfilm records that are cur-

rently found only in the state library and archives in Nashville. The state archives is also microfilming records that are now available only in local courthouses and from individuals across the state. These records will also be made available to the public through local libraries. Tennesseans and visitors now have easier access to the archives, and researchers may use the library at night and on Sunday afternoons beginning in January 1986 because of the increased funding.

In addition to the state library and archives's efforts to improve the archival program, other museums and historical agencies are catching the "Homecoming" fever. The Tennessee Committee for the Humanities, for example, the state-based committee of the National Endowment for the Humanities, has placed throughout the state nine history scholars-in-residence who help citizens identify, plan, and complete historical research on their communities. The scholars hold workshops on such topics as family, oral, and folk histories. They also provide to the local researchers sources of reference materials and names of resource personnel at state and private institutions and agencies.

Robert Cheatham, executive director of the Tennessee Committee for the Humanities, says, "We are urged to support any humanistic impulse of the state government, and, therefore, we feel obligated to support the project. We decided the best way to do that was to appoint the scholars. When we first became involved, we had to make a distinction as to what history really is, and we had to make certain our part was not involved in things not related to history. We are not interested in just the celebration side—it is extremely important that the scholars are involved in projects related to history."

The humanities committee, which operates mainly with federal funds, appropriations from the Tennessee Arts Commission, and from foundation grants, will receive this year an additional appropriation from the state for committee administration and for regrants to other historical agencies. The money will be used to help fund such projects as the scholars-in-residence program and projects of the Tennessee State Museum, Memphis State University, and the National Association for the Preservation of Storytelling.

Corporate commitments

It isn't just the state departments or



In the spirit of "Homecoming '86," descendants of former slave Nathan George, from Fort Cooper Hollow, hold a reunion at the Fort Cooper Church of Christ.

Tennessee State Photographic Services

agencies that are involved in "Homecoming," and it isn't just the humanities that are benefiting from it—businesses are participating also, and they, as well as Tennessee's citizens, are certain to profit from the homogeneity. Holiday Inns underwrote the production costs of a promotional film called "3,000 Places Called Home." Hospital Corporation of America and Murray Ohio provided funds for the song "Comin' Home to Tennessee," which is used in the film and in other promotional activities. And First Tennessee Bank sponsored the production of 400,000 post cards to be used by Tennesseans to invite friends and families from out of state to return home in 1986. The bank also sponsors an exhibit called "Tennessee Celebrates," which features

artifacts collected from across the state, specially designed display modules, and video recordings. The exhibit depicts the different holidays, feasts, parades and carnivals, competitions, ceremonies, and heroes that make Tennessee unique. The exhibit will travel to the state's major metropolitan areas beginning in 1986.

Bert Chalfant, vice president of the Personal Banking Division of First Tennessee Bank, says, "I think it is a tremendous idea to encourage people to come home to Tennessee. There is so much planned to give people a reason—an additional reason—to return. First Tennessee Bank is very much interested in making a real statement within the state. It is part of the public service portion of a bank; I see no direct dollar-for-



A resident of Cowan, population 2,000, raises the Tennessee state flag in preparation for its "Homecoming '86" kickoff event, "Cowan Homecoming '85." More than 12,000 visitors attended the celebration.

dollar return on something like this. Our concept in becoming involved in the project is to take a lead—take a prominent position where the project is concerned."

People, places, and events

There has been a good response to "Homecoming '86" on a community basis across the state. The staff's goal was 500 community commitments by October 1, 1985, but by August 16, 528 communities were planning activities for the 1986 celebration.

Hickman County, with a population of 15,151, leads the state with more than 40 communities involved in "Homecoming" activities. Its county seat, Centerville,

was the first community the "Homecoming" staff asked to become involved with the project. As a prelude to the big celebration next year, Centerville hosted "Heritage Day" in August 1983. People from all over the county thronged the square around the old, stoic courthouse to celebrate their heritage. Booths held various displays of artifacts depicting the area's history. One unique display was the "county quilt." Women in the county made the quilt together, and the county plans to display it permanently in the old Fairview Academy when restoration of the 1902 building is complete. Each square in the quilt contains a design that represents a distinct feature of each of the

county's communities. The Only, Tennessee, square, for example, depicts the legend of how the community received its name. Tom Sutton, who owned a general store in what was, in the early 1800s, called Dreamer, Tennessee, replied to customers' inquiries about prices, "It's only five cents," or "It's only ten cents," or "It's only one dollar." Residents began to refer to the store as the "only" store, and by the late 1800s the town of Dreamer officially became Only. A representation of the general store adorns the quilt square from Only.

Also on view during the "Heritage Day" celebration was a working moonshine still manned by honest-to-goodness revenueurs from the alcohol division of the Tennessee State Revenue Department. The still was reminiscent of the days when Hickman County was known as "Keg County."

The "Heritage Day" celebration date in Hickman County corresponded with that of the National Governors' Conference, which was held in Nashville in 1983. Governors Robert Orr (R-Ind.), Dick Riley (D-S.C.), Dick Thornburgh (R-Pa.), Kit Bond (R-Mo.), and Scott Mathe-son (D-Utah), along with Alexander and Centerville's own Minnie Pearl, took the afternoon off and traveled to Centerville for the festivities. They got the chance to see, firsthand, community spirit in action as several thousand people turned out to celebrate their heritage.

"I am really excited about the whole 'Homecoming '86' project but especially excited that my county is the role model," says Minnie Pearl. But she is not the only one impressed with the celebration. The governors who attended continue to express their pleasure at being included, and twelve governors from other states, to date, have expressed an interest in implementing similar programs in their states.

In Indiana, Orr is now planning a project scheduled for 1988. "Homecoming '86" is a very unique and simple way for people to reach out in their neighborhoods and research their pasts," he says. "The whole concept is just a great vehicle for people to think about their pasts and heritages, and it helps them do that in a more organized way. Tennessee's example provided us a lot of pointers and guidelines, and we're glad Tennessee thought of the idea and we have been able to benefit from its experience."

Hickman County's "kickoff" to next year's big celebration gave incentive to its residents to prepare an even bigger and

better event for 1986. To keep the spirit alive, Centerville Mayor Bill Steber appointed committees to plan another "Heritage Day" celebration this year. Steber, who is also the Democratic Party chair for Hickman County, says, "Heritage Day" was good for the people here; they pulled together and successfully accomplished a major task. It made them feel good about themselves and proud of their communities and heritages."

Programs, projects, and participation

The talents and imagination of Tennessee natives are varied. In the town of Dunlap, artist and photographer Carson Camp instigated a project to spruce up a dirty wall on a building in the center of the town. He projected the images of the Dunlap railroad depot, coal miners, and the "Homecoming '86" logo on the side of the building and began painting. It soon became a cooperative effort—contributions poured in, and volunteers offered to help paint. The mural holds a significance for the residents of Dunlap because the steam locomotives that used to pull into the depot, built in 1888 and located across the street from the building on which the mural is painted, provided the town's citizens a daily "homecoming" until 1974 when the depot closed.

Some of the other programs and projects underway include Pulaski's research on the development of black education in Giles County. The Pulaski Heritage Committee, with assistance from the Tennessee Community Heritage Project, plans to publish a book on its findings. The group of local citizens involved in the research hopes to complete the project by February 1986, in time for Black History Month.

The Knoxville "Homecoming" committees will highlight a different area of community life each month in 1986. Some of the examples include "salutes" to Knoxville's religious heritage and spiritual life, its neighborhoods and communities, and its family life. Churches and schools will research their histories, and the events will spotlight prominent Knoxville families, past and present. Reunions and other special events are scheduled to coincide with the designated themes.

Special interest groups, such as the Native American Indian Association, the Southwest Tennessee Area Agency on Aging, and Boy and Girl Scouts, are getting in on the act, too. An awareness



Sequatchie County residents view a "Homecoming '86" float in the annual "Coal Mine Day" parade held in Dunlap. The mural on the building, far left, is one of Dunlap's projects for next year's celebration.

campaign on native Americans, a conference on aging, and various community services by the scouts are planned in conjunction with "Homecoming '86."

Nostalgia or politics?

The program is rolling, enthusiasm appears high, and, apparently, the sky is the limit. Everyone seems to want to take part in the work, as well as in the fun, of "Homecoming '86." And work it is, but Tennesseans are rolling up their sleeves and putting their noses to the grindstones to make their communities' projects successful. Fund-raising events of many kinds are being held throughout the state to finance historical research, building restorations, book publications, and many other endeavors by Tennesseans who are proud of the places they call home. But what does Alexander hope to achieve from his efforts to bring Tennesseans back home? Is "Tennessee Homecoming '86" a political ploy to win him recognition and admiration for future political endeavors, including a rumored campaign for the Senate, or is it simply one man's sincere desire to see his state's citizens unite, research their heritages, develop plans for the future, and feel good about themselves?

Those in the historical field, who are

trained to assist the populace in acquiring the knowledge about its past, are sometimes caught in a loyalty crunch with the project. Several organizations depend on government funding, so they must be cautious in regards to partisan politics. At the same time, they must adhere to their mandates to promote what is of true historical significance.

When Alexander first spoke to the Tennessee Committee for the Humanities about the "Homecoming" project and asked its support, "the committee was interested but tried to keep its distance," Cheatham says. "There was a fear on some members' parts, and there were only a few, that the exercise was partisan, that it was too closely affiliated with one party. Organizations like this must be careful where they delineate political affiliation, but not involving themselves in government in any way is what many humanities committees have done" in the past. "A lot of people are involved [in 'Homecoming'], and cultural organizations are more visible than ever. Publicizing the works of cultural organizations in the state is bound to strengthen them, and interested people will recognize the many historical organizations in Tennessee. The bad effects are that we are so visible it looks as though we are perceived

as only historical organizations rather than related to all the disciplines that Congress includes in NEH, such as philosophy, literature, and art. Success always has its drawbacks," says Cheatham.

Many of the people who are aware of, and involved with, the program see it as a nonpartisan effort on Alexander's part—an effort with far-reaching, beneficial ramifications.

"I perceive Alexander as a very progressive man who has a deep pride in his state and a great sense of who he is and where he comes from," says Orr. "He has a great potential to take the state of Tennessee places it has never been before, by getting its people to look at who they are, where they've been, and where they are going.

"Our approach to our program, 'Hoosier Celebration '88,' is designed to have everybody know the history of their communities and their heritages and use that as an anchor of comfort as we go off into the future and use that accomplishment to celebrate the potential of Indiana's future by knowing its past," he continues. "The future is important. We, in Indiana, are a part of the industrial Midwest; we have a great dependency on the automobile and steel industries here. For us to compete, we need to look at that future and prepare for it from a bottom-up approach. We can take Alexander's approach and apply it in a different way here to prepare for the changes, and we can only do that if we have an under-

standing of our history and heritage."

Karen Pope, "Homecoming '86" regional coordinator from the Southeast Tennessee Development District, says, "At first there were a few comments on the project being politically partisan, but not many; and, after a while, hardly any at all. The residents see potential in the project from a beautification and tourist aspect. There is also a big emphasis on county and city museums. It is a planning program."

Tennesseans are planning, but not just for 1986. Through their vision committees, they are taking a strong look at what they want for their communities and for their state in the future, and their enthusiasm seems contagious. The "Homecoming" program grows larger each day as more and more programs and projects are added—projects that uncover hidden or long-lost pasts—pasts that are now becoming very real to many people. But do actions based on nostalgia contribute to a stable and profitable environment? If those actions are undertaken with clearly set goals for the future, can the results be inconsequential?

"'Homecoming '86' has the potential to be one of the biggest things this state has seen. It will have a tremendous impact on the tourist industry, and, as a result, on the economic growth of the state. I don't know why everyone is trying to make something political out of it," says Steber.

Frank D. Cochran, Tennessee public

service commissioner and a 1986 gubernatorial candidate from the opposing Democratic Party, says, "It's a great idea; it creates community pride . . . brings about good memories, and I think that is great. When people work together, there's not anything communities can't do. I hesitate to criticize [Alexander]; if he has any political motives, I don't know of any."

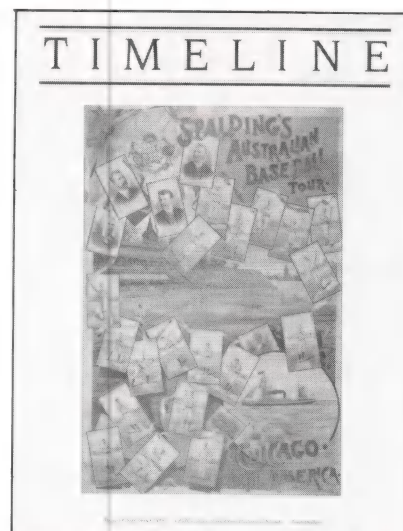
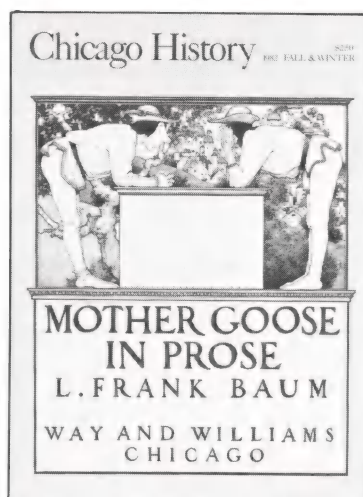
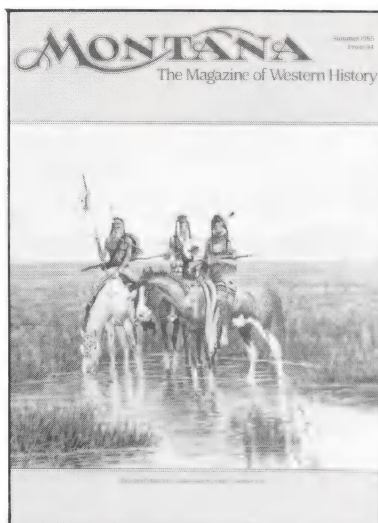
Communities across the state are caught up in the "Homecoming" fever. Next year, Tennessee's residents and visitors will see many contributions to the state's historical and cultural programs. Museums and historical agencies are seeing a spurt of growth since the birth of "Homecoming." Citizens are conducting oral histories, writing books, and researching old government documents and records. Library services are being extended to accommodate the growing number of people using the facilities—people who have never before been aware of or interested in history or their pasts—who are seeking out information about themselves and their section of the world they call home.

Democrats, Republicans, and Independents, young and old, from all walks of life are working together to discover what it is about them and their homes that makes them unique. They are profiting as individuals from a renewed sense of self-esteem and, as a state, from the growth such respect generates. Museums and historical organizations appear to be taking on a new importance to Tennessee residents, and the entire concept of discovering one's roots and exhibiting pride in one's heritage is spreading across state boundaries. Tennesseans are re-examining and practicing the traditional American determination to grow and thrive as our forebears did when the country was young, and they are starting with themselves. Their communities can only prosper as a result. If the "Homecoming" program is even partially responsible for this rebirth of pride and self-esteem and for the benefits Tennessee residents may reap as a result, should it matter at all if politics do play a part in its inception? The nation, as a whole, may eventually step back and take a look at what can be accomplished when, on a statewide or even nationwide scale, people pause to examine their pasts and work together toward a more rewarding future. Even spawned by politics or nostalgia, can prosperity and a renewed sense of place be bad for state and local history? **HN**

Tennessee State Photographic Services



Governor Lamar Alexander, second from left, watches as Ruth Cunningham, associate director of "Tennessee Homecoming '86," slices a cake in commemoration of the 500th community to join in the celebration. Lee Munz, the program's executive director looks on.



History's New Face

Historical organizations are turning to popular magazine formats to capture a wider audience

BY SANDRA ELKINS

When the Ohio Historical Society changed the format of *Ohio History* in the early 1960s from a typically scholarly journal to a larger, consumer magazine size, Daniel Porter, then assistant director of the society, was called before the Ohio Academy of History—the state's professional association of historians—for, he says, “an accounting of” the decision. Porter, who is now director of the New York State Historical Association and editor of its magazine, *Heritage*, “received the most vituperative reaction you can imagine.” When he left the society in 1974, the society returned *Ohio History* to the scholarly journal format.

But that was more than 10 years ago. Recently, more and more historical soci-

eties and organizations—including Ohio—have taken the risk of alienating their scholarly members in order to attract a more general audience by publishing popular magazines or replacing their scholarly journals with popular ones.

Most popular history magazines are printed on a larger page size—somewhere around 8 1/2-by-11 inches—than the scholarly journals, which often look like large paperback books. Most popular magazines are heavily illustrated in four-color, and the page layouts are more visually appealing than those of traditional scholarly journals. Too, the popular magazines lack the long book reviews that are *de rigueur* for the scholarly journals, and some contain paid advertising.

Why are historical organizations making the switch to popular formats? Are the new popular journals garnering more

members for their publishers? What do the popular magazines cost to produce? Can any one magazine be called a forerunner of the popular journal? What about scholarship—is it suffering? And who's writing for popular magazines?

“Society magazines have run the gamut from trade to large format,” says James Moss, executive director of the Arizona Historical Society. He has had his finger on the pulse of historical publishing since 1960, when he became associate editor of the *Missouri Historical Review*. Since then, he has worked on such publications as *California History* and the *Journal of San Diego History*, whose publisher, the San Diego Historical Society, made a failed but ambitious attempt to market the magazine commercially. “I think the popular style came about as an attempt to instill new life and spirit in our attempts as historians to disseminate our

Sandra Elkins is assistant editor of HISTORY NEWS.

history to a wider audience," says Moss. "We've been laboring in the vineyards for so long we're beginning to have an effect on the great unwashed masses."

Fruits of labor

Historians have succeeded in reaching a wider audience through popular magazines, and the proof is in the increased subscriptions to such magazines and the growth of membership at the historical organizations publishing them. Amateur and professional historians and history enthusiasts in Michigan so like *Michigan History*, published by the Bureau of History, Michigan Department of State, that subscriptions to the magazine grew from 5,000, when it was published in the scholarly format, to 22,000, since the bureau changed the magazine's appearance in 1978.

Russell Lewis, associate editor of *Chicago History*, published by the Chicago Historical Society, reports that its magazine is "the major membership tool" for the society. In the short time that the Ohio Historical Society has been publishing *Timeline*, which made its debut in the fall of 1984, the society has seen a 15 percent increase in membership. The New York State Historical Association increased its membership last year by 2,200 when it began publishing its popular journal *Heritage*. Membership to the Cincinnati Historical Society has doubled since 1983 when it came out with *Queen City Heritage*. And Bill Lang, editor of *Montana, The Magazine of Western History*, says he is pleased with the 75 percent subscription renewal rate for the Montana Historical Society's magazine.

But increasing circulation is not the only reason publishers have changed their publications to a popular format. They also cite their desire to make better use of illustrations and photographs. Gale Peterson, director of the Cincinnati Historical Society, says one objection he had to the old format was that the "pictures didn't punch up" on the paper stock.

Porter says the New York State Historical Association wanted to make its graphic arts collection better known, and the association believed it could do this through a popular magazine. In addition, the association wanted to publish a magazine for the "less-serious" reader of history.

Although publishers of popular history magazines report increased membership, more subscriptions, greater design flexibility, and broader audiences, other editors and directors remain determined to continue their scholarly journals. They

say that retaining the scholarly integrity of their journals is more important than increasing membership.

"Membership has not been an issue" at the Virginia Historical Society, says Nelson Lankford, editor of the *Virginia Magazine of History and Biography*. "In our case, we have chosen not to publish a popular magazine for the good reason that a fine one already exists for Virginia—the Virginia State Library's four-color, popular *Virginia Cavalcade*. It's efficient to have journals targeted for certain reasons, and there's no lack of scholarly material to be published in Virginia," he adds.

"The popular magazines don't stress quality of research. They stress glitzy display rather than substantive writing," says James Hoobler, director of the Tennessee Historical Society. "It's more for merchandising, and at what expense to scholarship?" He admits, though, that changing the *Tennessee Historical Quarterly's* format to a more popular one probably would help membership, but he believes there is "no other outlet for scholars" in the state. The society would "sacrifice the scholarly aspect" of the journal by doing so, and the society "can't afford to produce in the popular format" at this time, he says.

Two years ago, staff of the Winterthur Museum considered replacing its newsletter with a popular magazine, but the membership wasn't large enough to warrant the change or to provide the extra money necessary to produce a popular magazine, says Catherine Hutchins, associate editor of the museum's *Winterthur Portfolio: A Journal of American Material Culture*. Winterthur has not considered replacing *Portfolio* with a popular journal, Hutchins stresses, stating that the journal would lose its submissions from universities. "Publishing in a juried journal, such as the *Portfolio*, is a requirement of tenure boards at universities. Scholarly journals serve the scholarly audience and, therefore, fill a scholarly need."

What price "success"?

Publishers of scholarly journals cite cost as yet another reason they do not produce a popular magazine. Four-color photographs, high-quality polished paper stock, and artists' fees for illustrations may strain any budget. Other publishers have managed the switch in format without a large initial outlay of cash.

"Early on," says Gary Ness, director of the Ohio Historical Society, "we didn't spend a lot of money." When the society

began publishing *Timeline*, money came from "private fund raising, admissions, and gifts," he says. The magazine is "not underwritten by state funds." Recently, though, the cost of producing the magazine has increased, and the society has "carved out money from a few other areas" for its production, he says.

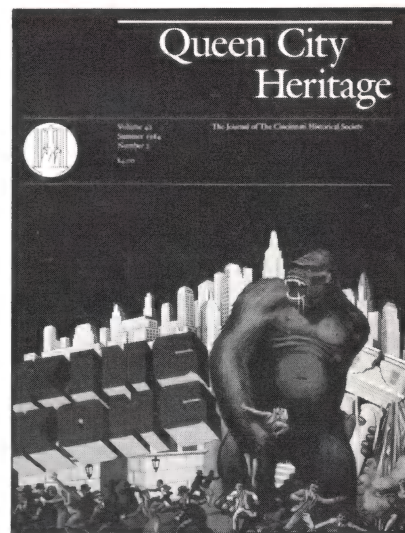
Although subscription fees do not pay for the magazine staff's salaries in Michigan, they do cover the \$22,000-per-issue production costs for the bimonthly *Michigan History*, which Sandra Clark, the magazine's editor, sees as a major accomplishment.

The New York State Historical Association launched a membership drive at the same time that it published the first issue of *Heritage*, "with the objective of 500 new adult members per year and several hundred junior readers," says Porter. The 28-page magazine costs "about \$1.35 per copy to produce," and although the board "loved" the increase in the number of members that *Heritage* has brought in for the society, "membership must double before [the magazine] will be self-supporting," he explains.

Gale Peterson reports that *Queen City Heritage* requires the same budget to produce as the previous 64-page journal, which was perfect bound—the binding method used for paperback books. And Lang says that *Montana, The Magazine of Western History* is "about 85 percent self-supporting."

Picking up an impulse

Perhaps the "granddaddy" of popular history journals is *American Heritage*, first published by AASLH in 1949. Money from the publication allowed the Association to hire its first paid staff in the 1950s, but only after the Association turned it over to an independent publisher.



"There were academics on the board whose attitude was, 'Can we trust you with this?'"

GALE PETERSON
Director
Cincinnati Historical Society

Back when AASLH operated with an all-volunteer staff in the 1940s, members of the association's committee for local history in the schools devised a plan to publish a journal to coordinate the teaching of community history. But the magazine, first published in 1946, foundered.

At the same time, others in the Association were talking about publishing a popular magazine of history for the general public. The magazine, they hoped, would attract a national readership and contain illustrations and well-written articles by leading American scholars. In 1949, the Association decided to establish it as *American Heritage*; and within five years, it had attracted some 20,000 readers. But production costs for the new magazine soon grew out of bounds, so in 1954, the council voted to transfer its publication to the American Heritage Publishing Company, established by Thorndike, Jensen, and Parton in New York especially for the purpose of producing the magazine.

American Heritage became a national success. The magazine's wide readership proved that both lay people and historians would accept a less-than-somber historical publication.

Some editors have dubbed *Montana, The Magazine of Western History* as a forerunner of popular magazines at the state level. Charles Peterson, editor of the *Western Historical Quarterly*, the official organ of the Western Historical Association, credits the *Montana* magazine's second editor, K. Ross Toole, with "picking up a real Western impulse. [He] made a great contribution [to Western history journals] by incorporating Charlie Russell's paintings and gave it a popular appeal."

In its 34-year-lifetime, the magazine has always had "an absence of jargon and academic buzz words," says Lang, and it has

been "as readable as possible." Two of its early editors, Vivian Paladin and Mike Kennedy, had a knack for innovation and an eye for making the graphics work with the articles, he explains. And in the last two years, the staff has done "more innovation than ever," such as "improving the language, introducing departments, and giving it a cleaner design," he says.

Reactions to the magazine are positive, says Lang. "The only [Western history scholars] who don't read it," he believes, "are those who don't think this material will be taken seriously unless it's in a 6-by-9-inch format, and even that attitude has been on the wane."

A groan in academe

It has been just that shrugging-off attitude in academe—"this material won't be taken seriously"—that editors of the popular journals have had to contend with.

"A point of considerable tension among the scholarly members [of WHA] is the new direction *American West* has taken in recent years," says Charles Peterson.

Two professors at the University of Utah started the magazine in 1963, but, mainly because of financial reasons, the magazine went through a succession of publishers, including the Buffalo Bill Historical Center. "Once, it had a dignified layout, richly illustrated, with a readership of about 25,000," says Peterson. In its present format, which Peterson calls "a sunset travel magazine," it has a readership of 125,000 and short articles, and it seldom runs long book reviews. "In the West," he says, "there are thousands of history buffs who would kill for the shape of a brass button. They want their history served up in a certain way. Scholars take offense to ads showing submachine guns."

Although he is not pleased with the direction *American West* has taken over the years, he says: "The serious journals have a place in presenting articles on the cutting edge of insight and information, and they ought to maintain their dignity and seriousness of character. But the broad consumer is now looking for the kind of history that centers on popular culture."

In Michigan, subscriptions to the new magazine skyrocketed, and income from them covered production costs, but the reaction of Michigan's academics mitigated that victory somewhat. "The first couple of years, we got flack from people wedded to the old format," says Saralee Howard-Filler, associate editor of *Michigan History*, "and occasionally, the

old guard still gives me flack. But we have been able to retain the interest of the scholars."

Michigan academics "say we should provide a place for scholars because there is no other outlet in Michigan," says Clark. And the magazine's staff is thinking about doing a once-a-year traditional scholarly volume" to appease them, she says.

Academics on the board of the Cincinnati Historical Society were upset when the board and staff of the society debated whether to produce a magazine similar in design to a successful coffee-table history book the society published in 1982. There were "one or two academics on the board whose attitude was, 'Can we trust you with this?'" says Gale Peterson. And he, himself, admits to being a little concerned that "this thing could go all the way to a popular magazine. But the trustees paying the bills liked the idea. They are the types who get *American Heritage*, and they thought it would help the membership. We try to straddle the academic appeal and the popular. It's a symbiotic relationship we have with them."

In the 25 years during which Moss has seen the popular journals carving out a toehold on the mountain of respected historical journals, he says, generally, the scholars "grumbled that we might be selling out. But they advocated them to support the historical societies."

And when Porter joined the staff of the New York State Historical Association, he says he "began to lobby the trustees for a popular magazine." The board doubted whether he had the "moxie" to pull it off, but he says he succeeded by "haranguing the board." According to Porter, the board finally agreed because the society needed a popular journal to use as a membership recruiting tool. "The two academicians on the board were skeptical and still are," he says. "They had the attitude 'It's not such a legitimate undertaking, but the vast majority support it.'"

Solutions for hard times

The grumbling in academe, together with the resistance to change among many society directors and boards of trustees, often makes the shift to the popular a slow process, yet some organization directors believe, given the economic problems of recent years, that such a change may be necessary.

"There's nothing like necessity to make one creative," says Howard-Filler. The change in the appearance of *Michigan*

History came about not as the result of one director seeking change but as a direct decree from the state. "We were given a mandate by the governor to be more self-supporting. We were thrown out of the nest," says Howard-Filler.

Necessity, too, played a role in the Ohio Historical Society's decision to publish a popular journal. The idea, says Ness, "was percolating in 1980 when I arrived."

That was certainly a switch from the days when Porter had problems changing the format of *Ohio History* in the 1960s. Because of the economic problems in the late 1970s and early 1980s, tax revenues and appropriations for the historical society had fallen. According to Ness, the hardest years for Ohio were 1981-1983. The historical society was forced to reduce visitation hours at the historic sites in the state.

The board became concerned about how many people the society was reaching and began to think of publishing a popular magazine, in addition to *Ohio History*, as a way to interpret the society's sites and to reach more people.

Who's writing popular history?

But for all the positive aspects of publishing a popular magazine—such as increased membership, broader consumer

"The new crop of popular history magazines is an addition to scholarly journals."

DANIEL PORTER
Director
New York State Historical Association

appeal, and greater flexibility with design—some magazine editors cite problems with producing them. Many of the popular journals require more preparation time and a different approach to the design and editing than do many scholarly journals. Simpler writing and lively editing, geared to capturing a wider audience, also distinguishes the popular from the scholarly journal. Howard-Filler says the popular magazines are "not so laden with iceberg scholarship," and Clark says *Michigan History* no longer contains "discursive footnotes."

"Footnotes would be death, our membership people tell us," says Lewis. "Every

article is heavily illustrated for the caption-oriented audience. It is important to make Chicago history more comparative—not so localized—to expand the scope in relation to trends on a broader scale."

Although some scholars question the integrity of the popular journals, editors still receive submissions from the ranks of academe.

Michigan History "captures people with a broad knowledge about community and state history," says Howard-Filler. "There is a marvelous in-between area in history—not really popular, not really academic—which is loaded with information. We may have sacrificed some of the scholarly aspect of the magazine. We don't publish in monographic form. But we still get submissions from scholars. We take an article and work with the authors, asking them to rewrite if necessary."

The Ohio Historical Society focuses on three areas—archaeology, natural history, and history. Because of this, Ness explains, a variety of writers submit articles to *Timeline*. Professionals write on

Many of the articles in *Heritage* are on "topics that have not been dealt with so far by scholars, such as one on New York landscapes and cityscapes on Staffordshire china," he says. "We are slowly building a cadre of writers."

The editorial staff of *Queen City Heritage* has not changed its approach to editing the magazine, according to Gale Peterson. We "edit with an eye to capturing the history students' attention" with the hope that they will submit articles. "We are still refereeing the articles as usual," he says.

Queen City Heritage "is one of the few juried journals left," says the magazine's editor Dottie Lewis. "Academics and graduate students write a lot of our articles." She believes people look at the popular journals more than they read them, and since the society changed the format of *Queen City Heritage*, "we gained more flexibility with the graphics; people are more attuned to visuals."

According to Charles Peterson, "the new popular journals are rich in illustrations, humor, and striking presentations."



history topics, "more eclectic writers" submit the natural history articles, and staff members cover archaeology. "Academics have had an awakening interest in *Timeline*," says Ness. "One academic, in particular, was very pleased with an article we published, and we have been receiving more submissions from institutions."

At the Chicago Historical Society, Lewis observes that "in the last three years the trend has been to have more scholars writing for the magazine."

In order to attract the popular audience, Porter says, "What we publish must be timely, or it must put a contemporary issue in historical perspective."

Lang says societies that are trying to decide whether to publish a new popular journal or to reformat an existing one might do better to start a new publication. "Someone used to editing an academic journal might have trouble switching," he explains. "The editor of a popular journal has a lot to do with its appearance. The design decisions are so much a part of the individuals' tastes and how they view history that it becomes a personal matter."

Lang believes that popular magazines exist for a different reason than the scholarly journals, and their editors must focus on the magazines' purpose. Editors of the

popular journals are "committed to popular education rather than education," says Lang. "There are already plenty of academic journals." And he adds that "a poor quality popular journal is much worse than a poor academic journal, because, even if an academic journal is poorly done, there are those who feel they must read it."

The "twain shall meet?"

On one side, there are the scholars who worry about the scholarly integrity of popular journals. On the other, there are the directors of historical organizations who are in quest for the grail—a successful magazine that ensures the society's growth and popularity. In between, are those who believe you can do both—be popular and maintain your integrity.

The Montana magazine, states Lang, is "a hybrid between the academic and the popular magazine." And Virginia's Lankford says, "The popular journals are needed and there's a great hunger for them out there. Academics have turned their noses up to them to their discredit."

Although Porter has advocated the popular format at two organizations, he says, "Let me emphasize that the new crop of popular history magazines is an addition to scholarly journals, and smaller organizations are getting in on the act as well. There is a desire to popularize history, to get a wider readership," he says. "The trend is to do two magazines, the popular being an add on," such as the New York State Historical Association's *New York History and Heritage* and the Ohio Historical Society's *Ohio History and Timeline*.

"There's a place for both," says Charles Peterson. "Is the dividing line 'East is East, and West is West, and never the twain shall meet'? I'd hate to see all scholarly journals go popular."

Finally, it is no accident that popular history magazines—whether "add ons" or replacements—seem to be taking hold in the state and local history field. In part, these magazines reflect the changing nature of historical organizations themselves.

As John Alexander Williams points out in the introduction to *A Culture at Risk: Who Cares for America's Heritage?* (AASLH, 1984), ever since the Massachusetts Historical Society was founded in 1791 as "a learned society" of amateur and academic historians, the ties between the field and the university have been close, if touchy. Especially with the establishment of the huge Midwest "progres-

sive" institutions, such as the State Historical Society of Wisconsin, academic respectability became the ideal—and the special challenge—of the local history movement.

But in the 1970s, partly as a result of the influence of the federal granting agencies, partly as a result of a new, massive interest in "roots," historical organizations began to look to the museum—with its need to reach a broad public audience—

as a model and the ideal. The pressure on even well-established societies to serve a constituency much larger and more diverse than a few scholars has increased immensely in the past decade. Perhaps recognizing the need to create publications that have a broad popular appeal, historical organizations are not so much turning their backs on scholars, or even relinquishing their original missions, as they are simply responding to change. **HN**

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WHAT'S GOING ON

New Grant Projects

Schoolgirls' samplers. The Monmouth County Historical Association received a \$1,335 grant from the New Jersey Historical Commission to conserve and document a collection of New Jersey samplers. The samplers illustrate the regional characteristics of 19th-century embroidery and document female education in the 1800s. After completing the project,

the association plans to exhibit the samplers. For details, contact the Monmouth County Historical Association, 70 Court Street, Freehold, New Jersey 07728.

Seeing eye to eye. The Brick Store Museum in Kennebunk, Maine, received a \$99,197 grant from the National Endowment for the Humanities to publish a catalogue of four decorative arts collections in Maine. The catalogue, *Agreeable Situations:*

Domesticity and Commerce in Coastal Maine 1780-1830, will provide an overview of Federal period objects at the Brick Store Museum, the Maine Historical Society, Old York Historical Society, and York Institute Museum. Catalogue essays on commerce, domestic activities, and town development will interpret life in coastal Maine during the late 18th and early 19th centuries. For more information, contact the Brick Store Museum, 117 Main Street, Kennebunk, Maine 04043.

Survey and planning grants. The State Historical Society of Wisconsin awarded more than \$95,000 this year for historical preservation survey and planning projects. Funds for these grants, ranging from \$3,000-\$18,770, are administered through the National Historic Preservation Fund of the National Park Service. Communities in Wisconsin use the grant money to identify and evaluate historical properties; nominate buildings, sites, and districts to the National Register; develop public education or elementary-school curricula on historical environments; or draft local historical preservation ordinances. The next application deadline for survey and planning grants is November 1. For applications or more information, contact Barbara Wyatt, Survey and Planning Coordinator, State Historical Society of Wisconsin, 816 State Street, Madison, Wisconsin 53706.

The DeWitt Historical Society in New York received two grants from the New York State Council on the Arts. The society will use a \$3,000 award to publish a study on rammed-earth and adobe architecture of New York. Architectural Historian Richard Pieper is researching and documenting the structures. A \$3,800 grant allows the society to continue

compiling a computer index of the 60,000 photographs in its museum collection. For more information about either project, contact Margaret Hobbie, DeWitt Historical Society, 116 North Cayuga Street, Ithaca, New York 14850.

State Humanities Committees

Young America. The Conner Prairie Pioneer Settlement in Noblesville, Indiana, received grants from the Indiana Committee for Humanities and the Indiana Arts Commission for a project entitled "Young America: The Promise of Life in Early Indiana." The project includes a lecture series on the expectations, hopes, and dreams of Indiana settlers. The grants also support a workshop on the history of blacksmithing and a regional workshop on the use of theatrical techniques in museum interpretation. For details, contact John Patterson, Conner Prairie Pioneer Settlement, 13400 Allisonville Road, Noblesville, Indiana 46060-4499.

The Washington Commission for the Humanities recently awarded \$37,166 for humanities projects in the state. The following are among institutions that received grants: the Anacortes Public Library, \$2,500, to produce public forums, an exhibit, and an oral history booklet all on children's literature; the Washington State Folklife Council, \$6,000, to publish an anthology of logger poems; and the Burke Memorial Washington State Museum, \$3,500, to present lectures on the diversity and changing nature of the relationships of Pacific cultures during the past 10,000 years. For more information, contact the Washington Commission for the Humanities, Olympia, Washington 98505.

TWO AASLH REPORTS

examine the health
of museums and
historical
organizations
and those
who work to
preserve America's
past

The Wages of History: The AASLH Employment Trends and Salary Survey is the first ever comprehensive description of the historical agency and museum profession. An essential document for those working in the profession, *The Wages of History* provides a clear picture of the kinds of institutions likely to hire professionals, the range of salaries they can expect, the experience and education required to compete effectively in the job market, and the significant economic and social trends affecting the work they do. \$10.00 / \$8.00 to AASLH members paperbound / 104 pages / charts, graphs, and illustrations

A Culture at Risk: Who Cares for America's Heritage? profiles the development of historical agencies and museums from the 1700s to the mid-20th century and offers a statistical look at their status today. Using data from AASLH's recent survey of the nation's historical institutions, the study covers sources of income, size of membership, major programs offered, kinds of collections, budget size and budget expenditures, size of staff, and categories of visitors, among many other definitive characteristics of historical agencies today.

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Meetings, Seminars, and Conferences

"Museum Records: Assessing Needs and Developing Priorities," a session at this year's meeting of the Society of the American Archivists, October 28-November 1, explores records-keeping programs in museums. Maygene Daniels of the National Gallery of Art, Kristine Haglund of the Denver Museum of Natural History, and Mary Elizabeth Ruwell of the Pioneers' Museum will discuss establishing and developing programs and criteria for evaluating records-keeping needs. For details, contact Kathleen Robinson, Museum of Fine Arts, P.O. Box 6826, Houston, Texas 77265.

"Harvest of History," a conference of the Miami Valley Council on Genealogy and History, convenes November 9-10 in Englewood, Ohio. The conference includes 32 presentations on genealogy and history. Registration fees are \$35 for two days; \$20 for one. For further information, contact D. A. Limbach, "Harvest of History," 29 East Hebble Avenue, Fairborn, Ohio 45324.



The Midwest Open Air Museums Coordinating Council's annual meeting, November 7-9, convenes at Watkins Woolen Mill, built in 1860, at Lawson, Missouri.

The Watkins Woolen Mill State Historic Site in Lawson, Missouri, hosts the Midwest Open Air Museums Coordinating Council's annual meeting, November 7-9. The theme of the conference is the 19th-century technology of transportation, food preparation and availability, and textile production. The program includes tours and hands-on workshops. For more

information, contact Ann M. Matthews, Watkins Woolen Mill State Historic Site, R.R. 2, Box 270M, Lawson, Missouri 64062.

"Women and Education—Past and Present," a meeting sponsored by the Upstate New York Women's History Organization, takes place October 25-26 at Alfred University in New York. The

meeting will examine the roles of women as educators and students at school and in the home or community. For more information, contact Kathy Kerns, Alfred University, Alfred, New York 14802.

The National Archives and Records Administration will hold a preservation conference on December 10. Topics for discussion include "Indoor Air-Pollution Control," "Film as a Preservation Medium," "Evaluating Conservation Treatment Proposals," and "Research and Development." Contact Alan Calmes, Preservation Officer, National Archives, Washington, D.C. 20408, for registration information.

Funding Sources and Awards

The Bancroft Prizes. The Bancroft Committee of Columbia University annually awards two prizes of \$4,000 each to authors of works on American history or diplomacy. The 1986 awards are for books published in 1985. To enter the competition, submit four copies of your book by November 1 to

ON THE HORIZON

Oct. 16-20	American Folklore Society Annual Meeting	Cincinnati, Ohio	(202) 232-8800
Oct. 20-23	New England Museum Association and Mid-Atlantic Association of Museums Annual Meeting	New Haven, Conn.	(617) 720-1573
Oct. 28-Nov. 1	Society of American Archivists Annual Meeting	Austin, Texas	(312) 881-1675
Oct. 31-Nov. 2	Oral History Association Annual Meeting	Pensacola, Fla.	(205) 293-2785
Oct. 31-Nov. 3	American Studies Association Annual Convention	San Diego, Calif.	(215) 898-5408
Nov. 3-8	AASLH Seminar on Museum Education	Sturbridge, Mass.	(615) 255-2971
Nov. 7	Federation of North Carolina Societies Annual Meeting	Raleigh, N.C.	(919) 733-7305
Nov. 12-15	Southern Historical Association Annual Meeting	Houston, Texas	(504) 865-6201
Nov. 29-30	Illinois History Symposium	Springfield, Ill.	(217) 782-4836
Dec. 10	National Archives and Records Administration Preservation Conference	Washington, D.C.	(202) 523-3159
Dec. 27-30	American Historical Association Annual Meeting	New York, N.Y.	(202) 544-2422

the Bancroft Prize Committee, 202A Low Library, Columbia University, New York, New York 10027.

Grants-in-aid in New Jersey.

The New Jersey Historical Commission announces grant application deadlines in the following categories. Applications are due by November 15 for public programs grants, local history research grants, and historical publication grants. Applications are due by April 15, 1986, for grants for research in New Jersey history, teaching projects, programs on Afro-American history, and programs on New Jersey's role in drafting the U.S. Constitution. For more information and application forms, contact Grants and Prizes, New Jersey Historical Commission, Department of State, 113 West State Street, CN 305, Trenton, New Jersey 08625.

Educational Opportunities

Workshops for archivists.

The Society of American Archivists offers two workshops this month prior to its annual meeting, October 26-28, in Austin, Texas. "Archives: An Introduction" focuses on archival theory and practice, from appraising and accessioning to conserving and managing records. The fee is \$135. "Basic Archival Conservation" focuses on causes of deterioration, environmental and storage conditions, care of nontextual records, preservation planning, and disaster preparedness. The fee for this workshop is \$90. For further information, contact Linda Ziemer, Society of American Archivists, 600 South Federal, Suite 504, Chicago, Illinois 60605.

"Museums: Agents for Public Education," the fellowship program at the Field Museum of Natural History in Chicago, Illinois, offers two programs in 1986. The workshop "Museum Education: Strategies for Effective Programming," from January 6-10, explores the nature of museum learning and methods for innovative educational programming. The application deadline is November 15. "Exhibition Development: A Team Approach," March 24-26, focuses on the educational function of museum exhibits and processes of exhibit development. The application deadline is January 15. The Kellogg Foundation funds the program. For further information, contact Teresa LaMaster, Department of Education, Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, Illinois 60605-2497.

The Federation of Historical Services sponsors several workshops in the next few months. A workshop on "Newsletters" takes place on November 18 at the Brunswick Historical Society in White Church, New York; "Personnel Management" convenes December 3 at the National Bottle Museum in Ballston Spa, New York; and "History Research" will be held at the Pruyn House, Historical Society of the Town of Colonie, Friends of Pruyn House and Colonie Town Historian's Office, on January 27. Fees for the workshops are \$10 for members of FHS and \$15 for nonmembers. Contact the Federation of Historical Services, 189 Second Street, Troy, New York 12180, for more information.

Conservation internships. The Northeast Document Conservation Center awards

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internships to graduate students who have completed three or four years of academic training or who have equivalent experience. The internships provide supervised bench work, travel, and research opportunities and qualify conservators to work in regional conservation centers or museum laboratories. A grant from the J. Paul Getty Trust supports the internships. For more information, contact the Northeast Document Conservation Center, Abbot Hall, 24 School Street, Andover, Massachusetts 01810.

Waking up America's downtowns. The National Trust for Historic Preservation offers a training course on downtown revitalization from October 22-24 in San Bernardino, California. Designed for city officials and community development officers and planners, the course explains how to use low-cost methods to improve economic and physical conditions of downtown business districts in small communities. The registration fee is \$165. For additional information, contact the National Main Street Center, National Trust for Historic Preservation, 1785 Massachusetts Avenue N.W., Washington, D.C. 20036.

Exhibits

New programs at Harpers Ferry Center, West Virginia, this year include a film and exhibits on the story of John Brown's Raid, the abolitionists, and the dilemma of slavery. Related exhibits include one on the impact of the Civil War on Harpers Ferry and one on the history of Storer College, a school established after the Civil War to educate freed slaves. An exhibit on Martin Luther King Jr. traces, through a photographic chronology, King's life as a religious leader, civil-rights leader, and international figure. For details, contact Ben Miller, National Park Service, Harpers Ferry, West Virginia 25425.

A young nurse in the 19th century could look forward to two hours off on Sunday as relief from grueling 13-hour-a-day shifts, according to information in "Rochester General Hospital School of Nursing, 1880-1964." The permanent exhibit at the hospital displays uniforms, caps, implements, and memorabilia from the school's archives and donations from alumni to trace the history of nursing practices. The school closed in 1964 when Rochester General relocated, but the hospital still teaches nursing courses. "Memories," a booklet drawn from the exhibit, sells for \$3. For more information, contact the Rochester General Hospital, 1425 Portland Avenue, Rochester, New York 14621.

Mardi Gras costumes and Cajun cooking are featured in the exhibit "The Creole State—An Exhibition of Louisiana Folklife" at the State Capitol in Baton Rouge. Originally produced for the Folklife Pavilion at the 1984 World's Fair in New Orleans, the exhibit pulls together the folklife of the entire state and highlights the contributions of Cajuns, Creoles, Indians, and Anglo-Saxons to Louisiana culture. From voodoo dolls and decoy ducks to Indian basketry, the artifacts represent the diverse art forms of the many cultures. For details contact the State of Louisiana, Department of Culture, Recreation and Tourism, Office of Cultural Development, P.O. Box 44247, Baton Rouge, Louisiana 70804.

How the ravages of the Revolutionary War changed the lifestyles of all

Americans—native, black, and white—is the topic of a new exhibit at the Smithsonian Institution's National Museum of American History. Opening November 18, "After the Revolution: Everyday Life in America, 1780-1800" focuses on the transformations of family and community life after the war. Each of the six sections within the 10,000-square-foot exhibit area concentrate on either an individual family or specific community, such as a Yankee merchant family or the Seneca Nation. A discovery room allows visitors to touch and work with reproductions of artifacts used by people of the era. For details, contact the Smithsonian Institution, (202) 357-2700.

"Moundbuilders of the Central Mississippi Valley, A.D.

1200-1500," an exhibit at the Putnam Museum through March 1986, features ceremonial and domestic pottery produced by the prehistoric Central Mississippi Valley inhabitants, who lived in fortified towns and constructed temple mounds. Composing the exhibit are more than 100 pieces of pottery, including vases depicting images of ancient warriors, effigy figures of deer, fish, frogs, and bears; bowls and bottles incised with cult symbols; and painted pieces with stair-step and swirl designs. Contact the Putnam Museum, 1717 West 12th Street, Davenport, Iowa 52804, for more information.



"After the Revolution: Everyday Life in America, 1780-1800," a new exhibit at the Smithsonian Institution's National Museum of American History, includes Chinese porcelain pieces, c. 1780-1816, decorated to appeal to American buyers.

Special Events

Charleston lights up this fall when the Preservation Society of Charleston hosts candlelight tours of the city's historic houses and gardens. Among events scheduled through November 2 are cruises on the Charleston Harbor, a champagne soiree, and 16 walking tours—of Tradd Street, the French Quarter, Harleston Village, and other areas. Many of the tours feature brief seminars on local history, decorative arts, and Charleston folklore. For additional information, contact the Preservation Society, 147 King Street, Charleston, South Carolina 29402.

Southern smithies show their trade secrets to the public at the Sloss Furnaces' Birmingham Blacksmithing Festival on November 17. Visitors may view the new gate—reflecting traditional blacksmithing techniques in an abstract design—at the visitors' center at the Sloss Furnaces. Blacksmiths at the 1983 Birmingham Blacksmithing Festival designed and fashioned the gate. Through November, blacksmithing demonstrations—including those by John Beckwith, a well-known Birmingham artist-blacksmith—will take place on weekends at the site. For details, contact the Sloss Furnaces, 1st Avenue North & 32nd Street, Birmingham, Alabama 35202, (205) 254-2367.

They're revving up their engines for the antique engine show and threshing bee at the Southwestern Antique Gas & Steam Engine Museum in Vista, California. From October 19-20 and October 26-27, visitors may see demonstrations of Early American farm and household chores, such as soap making, quilting, log sawing, butter churning, and cider making. Also scheduled are exhibitions of gas and steam powered engines and horse drawn carriages and one-third scale trains. Contact the Southwestern Antique Gas and Steam Engine Museum, 2040 North Santa Fe, Vista, California 92083.

More coonskin caps than you've ever seen. At the Crockett Hotel in San Antonio next February, the hotel staff is planning a reunion of Davy Crockett's kin. The event honors the descendants of the Crockett family during the Texas sesquicentennial. Reunion-goers may attend a symposium on the life of Crockett and his contributions to early Texas society and view a series of exhibits, "Crockett: Expose of a Statesman," in the lobby and first-floor rooms. For more information, contact Pat Bryer, Direct Descendants of David Crockett Association, 6306 Hyacinth, Chicago, Illinois 60646.

Publications

"Interpreting Historic Sites and the Built Environment" is the topic of a special issue of the *Journal of Museum Education: Roundtable Reports*. Included in the summer 1985 issue are reports on Washington Irving's 19th-century home in Tarrytown, New York, and contemporary structures in Chicago. Other articles in the issue cover interpreting history through objects, interpreter training, living history versus nostalgia, visitor orientation, and the evolution of interpretation at historic sites. Back issues are \$5. Contact the Museum Education Roundtable, Box 8561, Rockville, Maryland 20856, (703) 476-9757, for more information.



The Rocky Mountain Regional Conservation Center recently restored a miniature replica of the Statue of Liberty located in Kremmling, Colorado. The statue soon will be on display in the town's museum.

Bibliography of American County Histories, published this year, provides a state-by-state listing of 5,000 county histories. Consulted for the listing were the county history holdings of the Library of Congress, the New York Public Library, published state bibliographies, and librarians in each state. To order copies, send \$26.20 to Genealogical Publishing Company Inc., 1001 North Calvert Street, Baltimore, Maryland 21202.

Where are museum training programs in the United States and abroad? *Museum Studies—International*, published by the Smithsonian Institution's Office of Museum Programs, lists degree programs, courses, internships, fellowships, seminars, and workshops in museum studies. The International Council of Museums' Committee for the Training of Personnel cosponsored publication of the guide. Copies are available for \$6 from the Smithsonian Institution, Office of Museum Programs, P.O. Box 37481-OMP, Washington, D.C. 20013.

Federal Historic Preservation Case Law, a report from the Advisory Council on Historic Preservation, reviews the development and interpretation of federal historic preservation case law since 1966, when Congress passed the National Historic Preservation Act. The report explains the current status of the law, discusses its development, and contains digests of the preservation cases. Copies are available for \$3.25 from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

New in History

The Elizabeth Cady Stanton House is undergoing renovation at the Women's Rights National Historical Park in Seneca Falls, New York. Since there are few written records of changes made to the house, researchers had to strip away modern materials and additions and let the house guide them in renovating it to its c. 1846-1862 appearance. Research

is still underway to determine whether a house on an adjoining lot is the missing north wing of the Stanton House. For details, contact the National Park Service, P.O. Box 37127, Washington, D.C. 20013-7127.

The "Little Liberty" in Kremmling, Colorado, recently received a face-lift. The Rocky Mountain Regional Conservation Center restored the miniature replica of the Statue of Liberty, dedicated in 1952 by the Kremmling Boy Scouts. The statue will soon be on display in the town's museum. The center also made a heavy bronze replica to replace the old one, made of thin sheet copper, which has not proved strong enough to withstand the elements. Contact the Rocky Mountain Regional Conservation Center, University of Denver, 2420 South University Boulevard Denver, Colorado 80208-0508, for details.

Information Wanted

Commemorating the Constitution. The National Federation of State Humanities Councils wants to know what your organization is doing for the Bicentennial of the U.S. Constitution. The federation is gathering information on activities being organized in conjunction with the bicentennial and plans to compile a resource catalogue of planned and completed projects to supplement the *Constitution and the Community: A Resource for Planning Humanities-Based Programs on the U.S. Constitution*, published by the federation last year. Contact Roberta Frank, Federation of State Humanities Councils, 12 South 6th Street, Suite 527, Minneapolis, Minnesota 55402, for more information.

Appointments

The Beaumont Heritage Society in Beaumont, Texas, appointed **John J. Meek**

curator-director of the John Jay French Museum. He is the former curator-director of the Longmont Pioneer Museum in Longmont, Colorado.

Esther Hockett, the former architectural historian for Wichita Public Schools, is now director of programs at the Center for History, Arts, and Industry of the Ball Brothers Foundation in Muncie, Indiana.

The new director of the Billings Farm and Museum in Woodstock, Vermont, is **David A. Donath**. He is the former director of the Strawberry Banke, Portsmouth, New Hampshire.

At the Museum of the City of New York, the new director is **Robert Rigg Macdonald**, the former director of the Louisiana State Museum in New Orleans. He succeeds **Joseph Veach Noble**, who retired in June.

The New Haven Colony Historical Society in Connecticut has selected **David L. Parker Jr.** as its new executive director. Formerly, he was associate director of the Farmers' Museum in Cooperstown, New York.

Alice Jean Stuart is now the director of the Madison County Historical Society in Oneida, New York. She is the former preservation coordinator for the City of Evanston Planning Department and the Evanston Preservation Commission.

The former archivist for the Mitre Corporation in Bedford, Massachusetts, **Edward Galvin**, is now director of the local records program of the New York State Archives in Albany.

J. Ritchie Garrison is now assistant director of the Museum Studies Program at

the University of Delaware. He succeeds **Barbara H. Butler**, who is now director of the Delaware Museum of Natural History in Greenville.

The Pennsylvania Historical and Museum Commission in Harrisburg, Pennsylvania, has announced that **Anne S. Woodward** is the new site administrator for the Brandywine Battlefield, Chadds Ford, Delaware County, Pennsylvania. She is the former curatorial consultant at Valley Forge. And the new site administrator for the Hope Lodge/Mather Mill near Fort Washington is **Brenda Reigle**.

The Chicago Architecture Foundation has selected **Lauren J. Kaminsky** as the new curator of the Henry B. Clarke House. She is the former curator of the Historical Society of the Town of Greenwich Inc.'s Bush-Holley House in Cos Cob, Connecticut.

Et Cetera

Stolen property? The Supreme Court of Alberta, Ontario, upheld a lower court decision that dismisses criminal charges against three New York art dealers who were charged in 1981 with illegally importing an ancient Nigerian sculpture. The charges stem from a section of Canada's Cultural Property Export and Import Act of 1977, which enabled Canada, in 1978, to ratify the UNESCO convention on moveable cultural property. By the convention, countries are obliged to protect the treasures of other signatory countries. The Supreme Court dismissed the case because one of the defendants produced a receipt indicating he purchased the statue in Paris in 1979. For details, contact the Canadian Museums Association, 280 Metcalfe Street, Suite 202, Ottawa, Ontario, Canada K2P 1R7. HN

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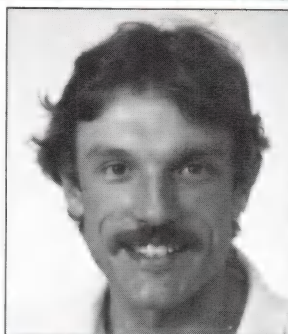
BY MATTHEW MAGDA

The message is clear. Most history professionals face a meager and highly unstable market for their skills. Their opportunities for steady employment with rewarding salaries and for career advancement are slim. Women and minority professionals confront an even tighter market.

The facts are sobering. Most historical organizations are young, poor, and local. They are in desperate need of professional staff to improve their operations and programs, yet the expanding supply of professionals who have entered the state and local history field during the past 15 years remains a largely untapped resource. Strapped with small budgets and burdensome capital expenses, organizational boards have been unwilling to hire and pay salaries that are fair compensation for professional skills and training. The situation has worsened because the institutional infrastructure has not matured financially. Historical organizations, as a whole, lack the resources to absorb the growing number of professionals, and, in addition, they have no means for providing those currently employed with sufficient monetary incentives that would encourage maximum application of their talents.

These trends are documented in two recent publications by Charles Phillips and Patricia Hogan, *The Wages of History* and *A Culture at Risk*, published by AASLH in 1984. The reports observe that the majority of historical organizations are in their fragile, formative stages. Only 8 percent were founded before 1900, and only another 15.9 percent, before 1935. In other words, less than 25 percent of this country's historical organizations are older than 50 years. Most surprising of all, though, is that 53.2 percent were founded between 1960 and 1981. Most of these new institutions are local historical societies, preservation organizations, and history museums.

Matthew Magda is acting chief of the Division of History, Bureau of Archives and History, at the Pennsylvania Historical and Museum Commission, Harrisburg, Pennsylvania. The views expressed in this article are those of the author and do not necessarily reflect the stance of the Pennsylvania Historical and Museum Commission.



Matthew Magda

The AASLH reports reveal that about half of all institutions have no employees or operate with a skeletal staff: 38.6 percent have no full- or part-time employees, and 11.9 percent have only one employee. Minimal staffs of two to four full- or part-time employees operate 21.2 percent of the organizations.

A Culture at Risk reports that the financial status of the majority of historical organizations is problematic, too. Budgets amount to little more than monetary morsels. Sixty percent of all institutions surveyed by AASLH in 1983 operated on budgets of less than \$50,000. What this means is that those organizations that chose to or could afford to allocate money for staffing spent a significant portion of their budgets on a chief executive officer's salary. In all probability, this director was saddled with the organization's administrative and programmatic functions, with help from perhaps only one full-time and one part-time employee and a much needed, but largely unreliable, cohort of volunteers.

Job opportunities in the academic marketplace are just as scarce as those in the historical agency and museum field. The booming growth of academe peaked at the close of the 1960s. A declining birth rate, coming hard on the heels of the baby boom, inflationary pressures, and energy shortages brought on a continuing period of budget cutting at universities—cuts that strangled the academic marketplace. An article in *Esquire* magazine in 1980 pointed out that in that year more than 200,000 PhDs (from all fields) were underemployed in part-time faculty positions paying only a few thousand dollars a year. These nomadic, or gypsy, scholars, in their late-20s to mid-30s, wander from one temporary position to another. As they roam from region to region, their quality of life and terms of employment

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remain stagnant or gradually deteriorate. For many of these people, having a family is impossible, and, for those who do have families, devoting proper attention and care to them is a goal always slightly out of reach.

"A mom and pop operation"

Paralleling the growth in historical organizations after 1960 has been the birth of numerous subfields and specialized areas in academe. In the "Report of the Executive Secretary, The Plight of a Mom and Pop Operation," in the Organization of American Historians's May 1985 *Newsletter*, Joan Hoff-Wilson, OAH's executive secretary, said that there are more than 70 relatively small professional historical associations. The total membership of these associations is almost three times greater than the combined membership of the two major professional associations, the American Historical Association and the OAH. The plethora of these new associations emanated out of the creative energy and the enthusiasm for the many and various aspects of historical scholarship. On the negative side, the creation of these associations fragmented the profession and sparked considerable competition for resources, positions, and memberships. Separatism, rather than unified activity, was pursued.

Caught in the scissors of a job crunch and energetic professional separatism, many historical associations have been unable to expand, or are having great difficulty expanding, their traditional bases of support and the range and quality of their professional activities. Indeed, a look at the experiences of OAH is instructive, for "despite its size and national presence," Hoff-Wilson describes OAH as "a mom and pop operation: money from one pocket always goes into the other."

The alternative career approach

The long-term health and growth of the historical profession depends on how we interpret and approach current dilemmas. Solutions to the problems of limited employment opportunities, lowered career expectations, and institutional fragility do not lie in the exploration of alternative career paths or the organized attempts to place history professionals in jobs outside the profession by marketing their technical skills. Certainly, there are many sectors of business and government that are willing to employ people with skills in research, analysis, writing, and oral presentation. In terms of securing permanent

and, one hopes, rewarding employment for unemployed professionals, this may seem a wise and humane course of action. However, such placement of professionals in positions where their historical knowledge and expertise are not used weakens the profession in the long run for these reasons. First, the ultimate result of alternative career efforts is the loss of valuable historical talent, energy, and potential support for the profession. It is difficult to measure what this loss costs the profession when we ponder the important contributions, both dramatic and subtle, such individuals might have made.

Second, the alternative career approach is based on the view that we suffer from an overproduction of history professionals, rather than from an underuse of history workers. The overproduction view logically takes us in the direction of nonhistory careers as a solution to the profession's ills. That view also sinks us into negative and reactive methods by encouraging the reduction of the potential work force of history professionals in order to bring employment prospects for those currently in the profession into better balance. To a certain degree, this approach also assumes that a natural shaking-out process will occur, after which only the "best and brightest" history professionals will survive.

Third, the alternative career approach-overproduction perspective is essentially passive. It fails to make constructive use of the supply of professionals and the recent ardent enthusiasm for history expressed at the state, local, and community levels. It fails to seize the opportunities to aid, expand, and improve the field through aggressive, positive steps that promote the employment of history professionals in history-related work and that inject increased capital resources into the institutional infrastructure.

Finally, the alternative career approach falls short in its estimation of the value to society of historical knowledge and perspectives. It is as if the technical skills of the professional were more important than his or her historical or cultural insights. If this evaluation is accepted, we will undercut the *raison d'être* for our profession and continue to reinforce societal tendencies to debunk history or regard it as an enjoyable, but dispensable, commodity.

With the understanding that our current problems stem from the underuse of a rich supply of history professionals and the underuse of potential organizational resources and support at the state and

local levels, we can begin to form solutions for the current problems in the job market and institutional infrastructure.

A common agenda

Just as there is no single cure-all, there is no single level at which answers must be formulated. From national to state to local levels, the solutions lie in joint action, and their strength depends on numbers.

The leadership of major professional organizations, such as AASLH, OAH, the National Council on Public History, and the National Trust for Historic Preservation, needs to develop a common agenda for national legislative action that will promote the employment of history professionals in historical work. We need a common agenda, for only then can we muster a sizable constituency to support a legislative package. As part of this effort, professional associations and professionals, themselves, need to make the point over and over to members of Congress that the use of historical resources and the attention to historical perspectives is vital for the national welfare. The efforts of Page Putnam Miller, director of the National Coordinating Committee for the Promotion of History, in monitoring legislative action that affects the historical community are to be applauded. But we need more than monitoring. All major historical organizations should aggressively pursue the development of a comprehensive policy for historical activities.

At the state level, the leadership of the respective associations or federations of historical societies, museums, college and university professors, and state historical agencies should meet to explore ideas for legislative initiatives and to set up a mechanism for monitoring legislation. (See "Networking for History Legislation," by Kurt Zwickl, March 1985 *HISTORY NEWS*.)

In conjunction with actions at the state level, organizations should unite to press for action on the local level whereby institutions could receive public financial support through various revenue-sharing plans. This approach may be tied into a municipality's or county's overall design for economic development and tourist promotion.

Various agencies across the country are now implementing some of these ideas. The most important step, though, is all-encompassing and serious discussion of ways to advance the interests of the historical profession.

HN

How to design museum exhibitions that work.

Vincent Ciulla has been a designer for nearly twenty years. He has completed a total of 121 projects and has supervised the installation of more than 300,000 square feet of exhibitions from New Brunswick, Maine to Anchorage Alaska. Here is what he has learned.

1 Define the project

This is the who, what, where, when and how much. Determine the exhibit space, considering its relationship to the building, other installations and the objects themselves. Define the ideas presented, and then consider your audience—for example scholars, or children. Finally, prepare a preliminary budget, time schedule and responsibility chart.

2 Organize it on paper

Make a comprehensive workbook of the exhibit: include a photograph of every object, the dimensions and materials, and any special conditions required. In the workbook you can cluster related objects and begin to express your ideas or build your theme.

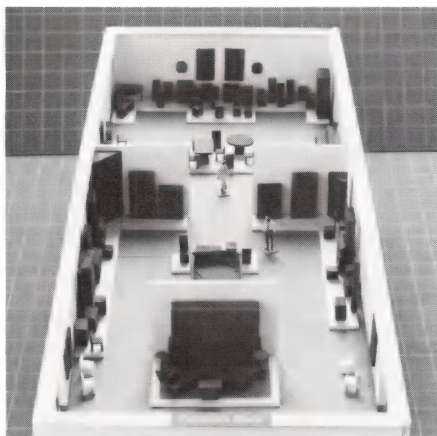
Draw a plan of the space. Take your clusters and apportion amounts of space to each of them; determine by their placement the sequence of ideas and traffic pattern. A schematic drawing and a planning budget complete this step.



Photos: Bill Gullen

3 Build a model

The three-dimensional model is where you work out the full design, including case size and quantity, traffic flow, pedestal height, type size and wall color, etc. Consider the scale of the objects. The individual object models are miniatures of the originals; match their color, shape and texture. Complete the model with scale people. Then test your design with full scale mock-ups to resolve all design details, including graphics. Altogether, the finished model is the most accurate view of the exhibition you will see before it opens.



4 Prepare final plans and specifications

The final plans include all minor details such as the size and type of security screws, Plexiglas thickness or type of light fixture. Use these plans to select and decide on contractors and specialists (diorama or mannequin makers, silkscreeners) and to get accurate bids. Now fix the final budget and set an installation timetable.

5 Installation

Constant supervision and inspection here is critical; you can solve minor problems before they become last-minute crises. Check on construction frequently to be sure that materials and workmanship are as specified and that the work is on schedule.

6 Evaluation

Don't just join in the opening festivities and move to the next project. Do check to see that people are using the exhibition the way you intended. Ask for critical comments from the professional staff and the public; know why certain design elements worked and know where to improve. There will be another exhibition.

Following these six steps will lead to good design of museum exhibitions. And good design can become great design with hard work and experience.

Vincent Ciulla Design Associates, Inc.

*115 West 29th Street—11th Floor
New York, New York 10001
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Making the Grade



A new survey documents historical organizations' programs for teen-agers

BY RICHARD T. FARRELL

Historical agencies across the country carry out their work with schoolchildren in an unstable public climate. History as an academic discipline has fallen on hard times during the past decade. Gallup polls, conducted during the 1970s, confirmed a decline in public confidence in schools. The National Assessment of Educational Progress tests, administered during the same period, documented an appalling lack of knowledge or understanding of history among students, according to a 1980 Phi Delta Kappa Education Foundation pamphlet, "The Academic Achievement of Young Americans," by Stanley Ahmann. A study funded by the National Science Foundation revealed "much unimaginative teaching" among secondary-school social studies teachers and implied that they depend-

ed too heavily on "textbook-recitation-discussion" teaching strategies, as reported in the February 1979 issue of *Social Education*.

In 1980, the American Historical Association commented on the "crisis" in the history teaching profession in its *Annual Report*: "The historical profession faces an unparalleled challenge in the coming decade. It is nothing less than to convince a skeptical public that history is still the key to understanding the modern world and to restoring the discipline to a central place in the curriculum of schools and colleges."

Three years later, at the annual AHA convention in Washington, D.C., there appeared to be some cause for rejoicing. Several institutions reported significant gains at the college level in freshmen and sophomore courses. Some historians suggested that a "resurgence" of interest in history might have occurred. A columnist for the *Washington Post* observed during the meeting that the "back to basics

movement in secondary education has included demands for the teaching of more history. If school administrators use their brains and respond to this public demand, history might rise from its low esteem and regain its proper place in the murky world of education."

These expressions of optimism, however, may have been premature. A 1984 *Washington Post* article on a survey conducted by National Family Opinion Research Inc. reported that students ranked history eighth in importance out of 16 standard course offerings—below drivers' education (fourth) and just above sex education (ninth) and physical education (tenth).

While the outlook for traditional approaches to teaching history may be depressing, there have been some encouraging signs. In its 1980 *Annual Report*, the Teaching Division of the AHA noted the "phenomenal success" of National History Day. Two years later, an AHA pamphlet on "Preparation of Secondary

Richard T. Farrell is an associate professor in the department of history at the University of Maryland in College Park.

School History Teachers" applauded the current growth of public history in schools and colleges. Particularly noteworthy was the increased interest in historical preservation and family histories, according to authors Donald B. Cole and Thomas Pressly. Supporting these observations is the remarkable number of visitors to historic sites maintained by the National Park Service and state and local park authorities.

Similarly, the steady growth of historical organizations and societies confirms that interest in history is still very much alive. In 1936, when AASLH published its first *Directory of Historical Societies and Agencies in the United States and Canada*, it contained 583 entries. In 1978, the eleventh edition included 4,442 such organizations. The 1982 edition included 5,865 entries. Not only has the number of societies increased over the years, but so has membership in those societies. These figures suggest that state and local historical organizations are doing something right to promote such sustained and impressive support.

Who's doing what?

So against this backdrop of history "ups and downs," the nation's historical agencies strive to carry out their educational missions. They have at hand a wide range of possible educational offerings—from publishing both primary and secondary historical materials and conducting oral history interviews within their communities to organizing special curricula and tours for schools and producing films or slide shows for outreach programs. Faced with such a range of possibilities, what do education directors at historical agencies see as their most important programs? Which programs do they consider most effective in promoting an interest in history among high-school students?

In 1984, I undertook a perception study, whose results suggest some degree of consensus on specific activities that attract high-school students to the study of history. With the assistance of colleagues and social studies and history supervisors and teachers in secondary schools, I designed a survey questionnaire to collect data on the effectiveness of selected educational activities. After an informal pilot study, which helped clarify some questions, I mailed the questionnaires to a sample population of historical institutions. The population, totaling 155, included all state historical societies and all other historical agencies that were listed in AASLH's 1982 *Directory* and

Table 1

PERCENTAGES OF HISTORICAL ORGANIZATIONS PARTICIPATING IN SELECTED ACTIVITIES

	Yes	No
PUBLICATIONS		
Primary sources	77%	23%
Books	77%	23%
Journals	68%	31%
Bibliographies	75%	25%
Newsletters	69%	31%
MEDIA FOR LOAN OR PURCHASE		
Providing microfilm/fiche	51%	49%
Providing education films	55%	45%
Providing documentaries	55%	45%
Providing slides / visual still	68%	32%
ORAL HISTORY		
Using students as interviewers	50%	50%
Loaning tapes or transcripts	44%	55%
FIELD WORK		
Arranging tours for students	76%	23%
Using students on restoration projects	61%	39%
Training student tour guides	76%	24%
Using students to provide tourist information	52%	47%
PROGRAMS		
Organizing school presentation	70%	30%
Organizing headquarters presentation	81%	19%
Providing displays for loan to schools	64%	36%
Sponsoring special interest groups	42%	58%
Opening research library to students	71%	29%
SCHOLARSHIPS		
Recognizing student achievement	56%	44%
Providing graduating senior awards	42%	58%
EDUCATION SERVICES		
Participating in curriculum development	75%	25%
Sponsoring workshops	81%	19%
Sponsoring summer enrichment programs	57%	43%
OTHER SERVICES		
Providing reduced membership rates	69%	31%
Providing reduced publication costs	50%	50%
Providing internships for students	71%	29%

The information for this chart was derived from a survey of 155 historical agencies that were listed in the 1982 AASLH *Directory of Historical Societies and Agencies in the United States and Canada* and that employed more than 20 full-time paid professionals.

Table 2
HISTORICAL SOCIETIES' RANKING
OF EDUCATIONAL ACTIVITIES

	Highly Effective	Effective	Not Effective
PUBLICATIONS			
Primary sources	30%	48%	21%
Books	30%	55%	14%
Journals	20%	63%	16%
Bibliographies	20%	50%	30%
Newsletters	28%	56%	16%
MEDIA			
Microfilm/fiche	2%	54%	43%
Educational films	27%	57%	15%
Documentaries	28%	62%	10%
Slides / visual still	16%	67%	16%
ORAL HISTORY			
Student interviewers	44%	41%	14%
Loaning tapes	13%	53%	34%
FIELD WORK			
Tours for students	52%	38%	9%
Restoration projects	63%	30%	7%
Student tour guides	41%	49%	9%
Student tourist information	21%	58%	21%
PROGRAMS			
In-school programs	39%	53%	8%
Headquarters programs	38%	41%	21%
Displays	22%	67%	11%
Special interests	33%	33%	33%
Research library	16%	70%	14%
SCHOLARSHIPS			
Outstanding achievement	45%	40%	15%
Graduating seniors awards	33%	53%	13%
EDUCATION SERVICES			
Curriculum development	41%	52%	7%
Workshops	59%	38%	3%
Summer enrichment	34%	61%	5%
OTHER SERVICES			
Reduced membership rates	26%	44%	30%
Reduced publication prices	22%	44%	33%
Internships	47%	43%	10%

The information for this chart was derived from a survey of 155 historical agencies that were listed in the 1982 AASLH *Directory of Historical Societies and Agencies in the United States and Canada* and that employed more than 20 full-time paid professionals.

which employed more than 20 full-time, paid, professional historians. My rationale for this selection was that these institutions would most likely have the resources and personnel to initiate programs for secondary schools. Of the 155 questionnaires mailed out, 91 (58.7 percent) were completed and returned.

The results of the survey clearly indicate that a substantial number of historical organizations have well-established educational programs for students and teachers. Others are in the process of instituting full-scale programs. A few responding organizations pointed out, with considerable justification, that their holdings were so specialized they would be of limited value to students. Only one organization responded by saying, "We only deal with serious adult students."

Table 1 shows the types of educational activities in which historical societies are engaged. As expected, a substantial number have extensive publishing programs. What was somewhat surprising to me was the large number of institutions publishing secondary materials. I had anticipated that the number of agencies publishing primary materials—diaries, memoirs, personal papers—would be greater than those publishing monographs and other historical studies. Also somewhat surprising to me was the proportionately small number of agencies publishing microfilm or microfiche (51 percent) compared to the much larger percentage (77 percent) publishing printed materials.

Education programs, both in schools and in agency headquarters, seemed particularly popular, as were workshops and curriculum projects involving teachers. Students were involved in the activities of the agencies as tour guides and as workers on restoration programs. Many institutions (71 percent) opened their research facilities to serious students. There seems to be less interest in supporting special interest groups for students, such as a drum and bugle corps, than in training students to conduct oral history interviews.

More interesting, and certainly more informative for historical agency educators, are the rankings of activities listed in Table 2. Agencies were asked to rank each activity as "highly effective," "effective," or "not effective." The majority of responding agencies seemed to find traditional ways of promoting history most effective. They gave high rankings to publishing programs, particularly books and journals, educational programs for both students and teachers, and special

programs such as tours and restoration projects directly involving students. They deemed specialized activities designed primarily for serious scholars—bibliographies, oral history tapes, microfilm collections, and manuscript collections—less effective.

Among those institutions responding to the questionnaire, the most popular programs for high-school students fall into three main categories. First, while all societies welcome serious students involved in research, some have developed specific programs to make students aware of their libraries' holdings and to introduce them to basic research procedures. The Chicago Historical Society, for example, provides a day-long workshop on "Resources for Research" for advanced-placement history classes. The main purpose of the workshop is to make students aware of the variety of primary sources available to them and to provide them with practical experiences in evaluating those sources. The program is supported by the Gifted Office of the Chicago Board of Education, which provides funds for a substitute for the teacher who brings his or her classes to the society's library.

Second, the publication of basic textbooks on state histories and of supplementary educational materials was cited by some respondents as their most important contribution. The Alaska Historical Commission provides an example. It has recently completed a four-unit basic text on Alaska history for secondary-school students and is in the process of preparing a teachers' guide to the text. The response of teachers has been most favorable. Joan M. Antonson, associate director of the commission, noted, "What we continually hear is a cry for more information on Alaska history."

Internships for students and workshops for teachers composed the third category of popular activities for secondary schools. While the responding institutions considered both internships and scholarships generally effective, one director noted that "internships are more valuable than scholarships" because of the perceived notion that scholarships had "some social value or prestige." In his opinion, internships were more effective in introducing students to historical research and to the work of historical societies.

While most respondents viewed teacher workshops positively, some offered a cautionary note. One director warned that school systems often have set curricula, and school officials are sometimes

sensitive about interference with those curricula. "Considerable groundwork" may be necessary to gain their cooperation. Robert Kirby, director of the Indiana Junior Historical Society, advised using classroom teachers as presenters, particularly at the elementary-school level. "One of the main reasons for the success of [workshops]" he says, "is the fact that the presenters are, for the most part, classroom teachers themselves. It has been our experience that from teachers' standpoints, there is nothing worse than a person with no classroom experience or experience working with young people, no matter how great his or her educational background, giving them his or her theories on education. The ideas presented at the workshop have been tried and proven in the classroom by the presenters themselves."

While it is clear that historical organizations are doing much to promote history in secondary schools, there is evidence that the schools may not be taking full advantage of these programs. One curator noted, "Generally, our experience with high-school students and teachers has been disappointing. In spite of our efforts to develop specific programs for classroom use, high-school teachers have not been receptive. Each year we do draw a few high-school groups, and for these groups we conduct tours and prepare special presentations to fit the needs of each particular class."

This is, indeed, unfortunate. School supervisors, professional historians, historical agency educators, and faculty of teacher-training institutions need to undertake a concerted effort to ensure that teachers are aware of the services provided by historical societies and that they know how to use those services effectively.

Typical programs for the elementary grades include guided tours, loaning artifacts, audio-visual presentations, and guest speakers. Additionally some state historical societies have developed special programs for this age group. A division of the Indiana Junior Historical Society, for example, operates a summer camp for students in grades four through six. At present, the society holds three separate one-week camps, each accommodating 100 students, during the summer. The camp offers instruction in pioneer arts and crafts and folk dancing and provides simulated experiences giving students some idea of what it was like on the frontier, in a Civil War camp, and in an Indian village. Fees are low to encourage

greater participation, and classroom teachers often volunteer to help teach the courses.

Several other institutions indicated an interest in expanding existing programs or developing new ones. Space, budgetary, and staff limitations, however, often delayed implementations. Mark Peitzman, education director of the Iowa State Historical Department, observed, "I regret that budgetary and staff limitations have precluded us from expanding as we have wished."

Some organizations are expanding their programs; others apparently have curtailed or eliminated them to provide funds for other projects. Lynne S. Renan, museum curator at the Filson Club in Louisville, Kentucky, reported inheriting a rather extensive education program along with tremendous conservation problems and almost no budget. A decision was made to drop the more expensive educational programs and to invite schools to bring students to the society on a scheduled basis. "'Hands on' was changed to 'hands off,'" says Renan, and the visitors were treated as serious students. Initially teachers were "stunned" by the changes, but according to Renan, "News of the program spread, and the rate of growth, when we finally analyzed it, was impressive."

Historical societies and agencies are doing an excellent job in promoting history in the schools. Their success should provide an incentive for developing collaborative programs between historical societies and colleges and universities. Faculties could offer seminars, workshops, and noncredit courses for students in the societies' headquarters. Topics might include training in conducting oral history interviews, short courses on the architectural history or the general history of the region for student tour guides, historical methodology courses for teachers to introduce them to the societies' historical collections, and general workshops to train students and teachers to serve as volunteers. Seemingly all three groups—historical societies, public schools, and colleges—would benefit from such an association.

Finally, public-school personnel and academic historians should support efforts by historical societies to obtain funding for educational programs. They are expensive, particularly in terms of personnel and equipment, and frequently, it seems that those who benefit most from a program are the least willing to work for its support.

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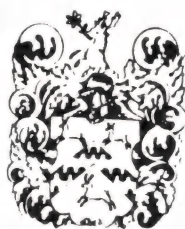
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THE BOOKSHELF

The Good Guide:

A Sourcebook for Interpreters,
Docents and Tour Guides

Alison L. Grinder and E. Sue McCoy

Ironwood Press, Scottsdale, Arizona,
1985, 141 pages, index

Those of us involved in training tour guides and interpreters have been waiting a long time for a single source—a textbook—that we can use to introduce new guides to their jobs and to offer experienced guides more in-depth training. When I received *The Good Guide: A Sourcebook for Interpreters, Docents and Tour Guides*, I thought, "At last! Here it is!" The table of contents indicated that the eight chapters covered a wide range of topics—from the interpreter's relationship with the museum, learning theory, and interpretive techniques to communication skills and audiences—with much more tucked in between. But after reading the text, I realized that this was not the long-awaited book. There are many excellent sections of the book—sections that I plan to use with my staff. But the book does not cover the basic training of interpreters with enough breadth of subject matter and depth of know-how to become the core of a training program.

The book is divided into two parts. Part one includes a background of museum touring, describes interpreters, notes the place of education in museums, and gives a concentrated synopsis of how people learn. The authors state that the first part is the foundation for the second, which covers the specifics of interpretive techniques—methodology, communication skills, audience types, and tours. There are four chapters in each part, but the second part is longer, better, and more applicable.

It is in the second part's chapter 5, "Techniques of Interpretation," and chapter 6, "Audiences: Who's Listening?" (almost half the book), that the text has enough substance to be an effective training tool. The emphasis in chapter 5 is on planning. The authors clearly walk the reader through the process of preparing a tour. They start with defining tour objectives, then move on to the content of the tour and ways to conclude the tour. The appropriate interpretive techniques for most tours—lecture-discussion, inquiry-discussion, and guided

discussion—are described in detail. For each of these techniques, the authors describe the warm-up or setting the scene, the objectives, the questions, and the conclusion. The section on questioning strategies is detailed enough and includes enough examples to be very helpful and useful.

Chapter 6 gives specific information on various audiences. The section on school-aged audiences is especially strong, and it is evident that Grinder and McCoy have a great deal of work experience in this area. The authors discuss school groups in sections corresponding to various developmental stages—early childhood (ages three to five), young children (ages six to seven), older children (ages eight to eleven), young adolescents (ages twelve to fourteen), and adolescents (ages fourteen to eighteen). For each stage, they describe developmental characteristics, discuss the most effective tour techniques to use with each age group, and include suggestions and guidelines to show how guides can alter their approaches to match the children's developmental stages. Here is an example from the section on children from ages eight to eleven: "Children will ask questions frequently and may compete with one another to answer questions correctly. Guides should be prepared to weave questions and answers into their presentations."

The authors provide the same kind of information—description, effective tour techniques, and suggestions and guidelines for "mixed age groups," such as gifted students, young adults, adults, senior adults, the family groups, minorities, and the handicapped. But here the authors provide fewer insights based on experience and rely on general descriptions. The text shifts from providing practical information to help the tour guide "connect" the visitor to the objects to offering general statements that serve more to raise awareness than to provide information. This is especially true in the section on minorities and the handicapped.

This shift in the purpose from practical information for in-the-field performance to raising awareness or increasing sensitivity is the major flaw of the book. Where the text is information-based, it is an excellent sourcebook for interpreters; where it is awareness-based, it is like too many other writings that talk around the

subject but never zero in on how to deal with interpretation. To be a viable sourcebook, it should be oriented for use in the field.

It is obvious that Grinder and McCoy set out to write a practical sourcebook. They stated this in the introduction, and they structured each chapter to meet that end. In many sections, however, they lose their focus. Chapter 7, dealing with communication skills, is a case in point. The headings suggest usable information—"Developing a Style," "Audience Interaction," "Verbal Communication"—but they make promises the text does not keep. The authors describe each of the subjects and make some suggestions, but they offer no specific examples to bring the points home. Without concrete examples, the reader can seldom apply the words on a page to actual in-the-field behavior.

It is difficult to strike a balance between providing enough information to be usable and keeping a book short enough to encourage people to read it. The balance in some chapters is skewed in favor of conciseness. Chapter 3, for example, "How People Learn," presents the theories of Dewey, Selman, and Piaget; learning domains; and a variety of other learning theories along with how they apply to museums—all this in 17 pages. The result is so confusing that the chapter, at best, is not usable; at worst, its complexity may frighten away potential tour guides.

A lesser problem, but still an annoying one, that runs throughout the book appears immediately in the first section of the first chapter, "The Interpreter." It is a problem of definition. The authors state, "Tour guide, docent, volunteer, interpreter, and instructor are some of the names given to those who 'translate,' 'decode,' or explain and describe exhibits. These names identify volunteer educators who meet with the public and provide information to them about the exhibits." These two sentences illustrate a muddled use of terms—a confusion, first of the words "information" and "interpretation" and, second, of the words "interpretation" and "education."

One of the more difficult skills to teach guides in historic sites or museums is how to move beyond information to interpretation—how to use information to explore richer connections, to reach beyond information to the meaning behind the facts. While there are later references to this broader meaning in the book, as in the statement on page 16 that "Museum tours become credible when tour guides inter-

pret collections meaningfully," the differentiation between information and interpretation is never brought to the forefront. The reader is led to believe that a tour guide's job is giving out information.

Throughout the book, the authors refer to museum education and to interpretation, but they define neither. That the distinction between the two words is not clear may be due to the fact that most of the authors' experiences have been in art museums where all tours are considered part of the education program and where interpretation is more a technique of presentation than a separate discipline. While this is also true in most traditional museums, it is not true in historic sites where the two are differentiated.

This book was an ambitious project. The training for interpreters, docents, and tour guides covers a variety of subjects—audience identification, learning theory, methodology, communication skills, and museums as learning environments, in addition, of course, to subject matter, content, and operations procedures. In some of these areas, *The Good Guide* provides very useful information; in others, it does not. In the hands of an experienced museum educator or interpreter who can select pertinent sections, *The Good Guide*

can serve as the outline for a training program. Most of the necessary subject areas are there; they are simply dealt with in varying degrees of thoroughness. Untrained docents will find some sections helpful and encouraging, other sections confusing and complex, and others nice but not very useful. They will need guidance from an experienced interpreter in using the information.

Renee Friedman

*Director of Interpretation and Education
Sleepy Hollow Restorations Inc.
Tarrytown, New York*

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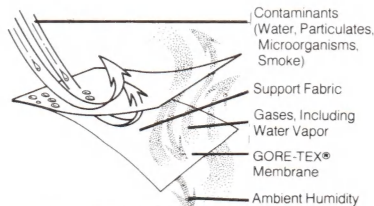
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INTERESTED IN ACQUIRING, for potential use in the Statue of Liberty Museum on Liberty Island and/or the new museum on Ellis Island, photographs, prints, historical documents, memorabilia, and ephemera related to the Statue of Liberty and/or Liberty Island. Please contact: Mr. Paul Kinney, Curator, Statue of Liberty National Monument, Liberty Island, N.Y. 10004.

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POSITIONS

SENIOR EXHIBIT DESIGNER. Full-time position in exhibition planning, design, and installation. Minimum qualifications: four-year college or university degree in design, architecture, applied arts, or related field. Three to four years' progressively responsible experience in all phases of exhibition design and installation in museums. Applicants should be self-motivated with highly developed conceptual, manual, organizational, and communication skills. Salary commensurate with experience. Send resume and cover letter to Pamela L. Myers, Director of Exhibits, Strong Museum, One Manhattan Square, Rochester, N.Y. 14607.

FOLKLIFE/MUSEUM INTERPRETATION. Western Kentucky University. Assistant or associate professor to teach undergraduate and graduate courses in museum interpretation, material culture, folklife studies, and regional ethnology. PhD in folklore/folklife required, with demonstrable academic productivity. Rank and salary dependent upon qualifications and experience. Send letter of application, resume, and supporting materials by Nov. 15 to Folklore Search, Office of Academic Affairs, Western Kentucky University, Bowling Green, Ky. 42101. Women and members of minority groups are especially encouraged to apply. Position available January 1986. An Affirmative Action/Equal Opportunity Employer.

ARCHIVIST, LeTourneau College, Longview, Texas. (An accredited coeducational Christian college, with four-year and two-year degree programs in engineering, technology, computer science, and liberal arts.) Two-year NHPRC funded position. Responsible for the development of an archives program, including planning for appraisal, arrangement, description, and preservation of records. Qualifications: MA in American history or MLS, archives training, and at least one year of archival experience, preferably in an academic environment. Must have training and experience in microcomputers. Salaried position with good fringe benefits. EQUAL OPPORTUNITY EMPLOYER.

DIRECTOR, Chippewa Nature Center Inc., Midland, Mich. Seeking an experienced administrator with strong interpersonal skills to be responsible for the overall operation of the center. The director will be responsible for overseeing the ongoing educational program of the center, developing long-term goals within the policy of the board of directors, and working with the board in financial planning. Annual budget \$450,000. The director reports to the board of directors. The Chippewa Nature Center is a privately operated, nonprofit educational corporation with a regular staff of four interpreters and eight support staff. Membership is open to all persons. Facilities include the Interpretive Building with a museum, Nature Observatory Building, 1880's Homestead Farm and Schoolhouse, and an arboretum. The center is located on 1,150 acres, most of which is designated as the Oxbow Archaeological District in the National Register of Historic Places. Chippewa Nature Center served 26,000 people in 1984. Applicants should have significant experience in and proven ability for people management; e.g., at least three years as administrator at a nature center, museum, or similar organization. Advanced degree preferred; salary commensurate with experience; benefits excellent; EOE. Applications received after Dec. 1 cannot be guaranteed a full review; starting date Jan. 1, 1986. Send application letter, resume, and three references to: Elsie H. Misner, Vice President, Chippewa Nature Center Inc., 400 South Badour Rd., Rt. 9, Midland, Mich. 48640, (517) 631-0830.

DIRECTOR/CURATOR, Kenosha County Historical Society Inc. To supervise museum, including staff, volunteers, exhibits, collection, educational services, library, grant/gift solicitation, volunteer recruiting, and public relations. BS or BA in museology, history, anthropology, archaeology, or related field desirable. Starting \$17,000 plus fringes. Mail resume and references to Search Committee, 6300 3rd Ave., Kenosha, Wis. 53140, before Nov. 1.

HISTORIC SITE MANAGERS I & II. The Commonwealth of Pennsylvania, Pennsylvania Historical and Museum Commission, is seeking applicants for historic site managers I and II to administer small-sized museums and historic sites located in Pennsylvania. Experience required: bachelor's degree in museum studies plus one year's experience at a historic site or museum or master's degree in museum studies. This position is covered by civil service; liberal employee benefits. Pennsylvania residency required. Equal Opportunity Employer. Reply to Personnel Office, PHMC, P.O. Box 1026, Harrisburg, Pa. 17108.

CURATOR OF EDUCATION, Andover Historical Society. New position for innovative, energetic professional. Responsible for administration and expansion of all educational programs, primarily, school curriculum materials, docent training, outreach programs, and community history interpretive tours. MA in museum education, American social history, or related discipline required. Minimum two years' experience, including work with active volunteer program, school districts, and interpretive research. Salary \$15,000 plus benefits. Send resume and references by Nov. 15 to Director, Andover Historical Society, 97 Main St., Andover, Mass. 01810.

CURATOR/REGISTRAR, Historic Society of York County. Available immediately. Accredited historical society operating four historical houses and museum buildings with library seeks qualified person to assume curatorial and registrar duties. Responsibilities include collection management, familiarity with conservation practices, cataloging and interpretation of permanent collections, and organization of special exhibitions. Applicant should have related MA or demonstrated experience, knowledge of American decorative arts, lecture skills, and ability to work with volunteers. Salary range \$14,000-\$17,000, commensurate with experience. Contact Executive Director, Historical Society of York County, 250 E. Market St., York, Pa. 17403.

LIBRARIAN. Full-time position responsible for all activities of the library in a county historical society. Duties include reference services, selection, technical processing, budget preparation, reports in the society's publications, and supervision of a part-time staff of two (archivist and research assistant) and volunteers. The collection, local history and genealogy, comprises books, photographs, maps, manuscripts, periodicals, and newspapers. Qualifications: MLS, interest in local history, and organizational and communication skills. Send resumes and references to Wallace W. Broege, Director, Suffolk County Historical Society, 300 W. Main St., Riverhead, N.Y. 11901. Closing date: Nov. 15.

CURATOR OF DECORATIVE ARTS, Kansas Museum of History. To manage and interpret a large, varied collection including furniture, glassware, china, textiles, building fragments, product packages, toilet articles, food processing equipment, and commercial decorative arts. Participates in team planning process, including object selection and script development for exhibits. Qualifications: MA in museum studies plus internship or MA and one year's professional museum experience or BA and two years' professional museum experience. Additional professional museum experience may be substituted for education on a year-for-year basis. American history or American studies degree and specific collections management and interpretation experience preferred. Salary: \$1,677 per month plus benefits. Immediate opening. Send resume, transcripts, and list of references to Kay Jones, Personnel Officer, Kansas State Historical Society, 120 W. Tenth St., Topeka, Kan. 66612. For further information, contact Mark Hunt, Kansas Museum of History, 6425 S.W. Sixth, Topeka, Kan. 66615. (913) 272-8681. An Equal Opportunity Employer.

DIRECTOR/CURATOR, Clarion County Historical Society, Clarion, Pa., for employment spring 1986. To coordinate museum activities, supervise volunteers and staff, prepare exhibits and circulating programs, and develop grant proposals. Qualifications: MA with certificate in museum studies or related field preferred. Entry-level salary at \$12,000 annually plus hospitalization. Send resume by Dec. 15 to: Search Committee, Clarion County Historical Society, 18 Grant St., Clarion, Pa. 16214.

PROGRAM COORDINATOR, Early American Museum, Mahomet, Ill. To organize, implement, and publicize programs, events, and special classes and to work with collection interpretation. Degree in museum studies, education, history, or related field. Professional creativity, ability to work with others, and good organizational and communication skills necessary. Salary \$16,000. Deadline Dec. 31. Send resume and cover letter to Cheryl Kennedy, Early American Museum, P.O. Box 336, Mahomet, Ill. 61853.

FURNITURE CONSERVATOR OR CONSERVATION INTERN. Museum of History and Industry seeks the services of a furniture conservator or conservation intern with a certificate from a recognized conservation training program or equivalent. Responsibilities include a condition survey of c. 600 pieces of furniture and minor in-house treatment. Prefer a January hire date, but period and hours of employment are flexible. Duration of employment estimated at the equivalent of 6-12 months depending on part- or full-time work. Salary DOE. Please send resume and reference contacts to Janice Queener-Shaw, Curatorial Administrator, Museum of History and Industry, 2700 24th Ave. E., Seattle, Wash. 98112, (206) 324-1126. Mid-November deadline.

EXECUTIVE DIRECTOR, for expanding urban historical society, playing active role in revitalization of central city. Present programs include changing exhibits, educational program, and important research collection. Responsibilities include community relations, membership development, promotion, financial planning, fund raising, and overall management of staff of two paid and 25 trained volunteers. Candidates should have excellent communications and grant-writing skills, ability to relate to all kinds of people, and some administrative experience in the museum field. Background in American history and MA preferred. Annual salary \$20,000 with benefits. Send letter of application, resume, and three references by Nov. 1 to Faith Magoun, Lynn Historical Society, 125 Green St., Lynn, Mass. 01902.

CURATOR OF MANUSCRIPTS. The Historic New Orleans Collection, a privately funded research institute, located in a French-Quarter complex in New Orleans, consisting of a manuscripts division, research library, curatorial division, and museum complex, is seeking to fill the position of curator of manuscripts. The curator is responsible for overseeing the daily operations of the manuscripts division (currently consisting of three full-time and two part-time employees) including the supervision of the processing program, researcher services, registration, and extensive microfilm collections. Additionally, the curator is responsible for providing the director with personnel and budget recommendations for the manuscripts division. The primary responsibilities of the curator are the administration and development of the manuscripts collections. The work includes the identification of and research concerning potential acquisitions. The curator must work with the director and other staff members to implement acquisitions policies. Applicants for the position should have experience in archival methods and theory. Proven administrative ability, a good knowledge of Louisiana and American history, a thorough understanding of historical research practices, and a familiarity with the market in historical manuscripts are essential to continuing an active acquisition program. Advanced degree desirable. Salary commensurate with experience. Send resume and references prior to Dec. 1 to the Personnel Director, Historic New Orleans Collection, 533 Royal St., New Orleans, La. 70130.

HISTORIC SITES ADMINISTRATOR. Develop long-range administrative/interpretive plans for state sites. Requirements: experience in site administration, related academic study, communications/writing skills; Southeastern history knowledge preferred. Salary negotiable. Contact Bob Gamble, Alabama Historical Commission, 725 Monroe St., Montgomery, Ala. 36130.

ASSISTANT ADMINISTRATOR, Indianapolis Historic Preservation Commission. Responsibilities: assist in program planning, budget, and personnel matters for the Indianapolis Historic Preservation Commission. Coordinates the Certificate of Appropriateness, Technical Assistance, Minimum Maintenance, and Hearing Officer programs. Develops design guidelines and provides architectural review for major redevelopment projects. Qualifications: BA in architecture, historic preservation, public administration, or public affairs; MA preferred. Minimum three years' related work experience. Must know "Secretary of the Interior's Standards" and their application. Excellent communication skills. Architect registration useful. Send resume and salary requirements by Oct. 15 to City of Indianapolis, Central Personnel, 1541 City-County Building, Indianapolis, Ind. 46204, (317) 236-5191; ask for JoEllen.

EXECUTIVE DIRECTOR, Historic Pensacola Preservation Board. State of Florida seeks candidate with demonstrated experience in conceptualizing and implementing preservation, development, and fund-raising projects. Personal, entrepreneurial and managerial talents necessary to maintain high levels of community involvement and visibility. The Historic Pensacola Preservation Board is the second largest in Florida. Executive director will report to a seven-member board that directs a staff of 15 full-time employees. Board is also responsible for maintaining museums, historic house museums, and numerous other properties in the Pensacola (Seville) Historic District. Salary above \$30,000 is negotiable in accordance with experience. Write for Personal Information Form: Historic Pensacola Preservation Board, Selection Committee, 321 S. Palafox St., Pensacola, Fla. 32501. Deadline for application submissions is Nov. 1.

DIRECTOR. Idaho State Historical Society seeks highly qualified individual with proven success in administration, personnel management, and fund raising. Advance degree in history or related field desirable. Responsibilities include administering \$1.5 million annual budget and working effectively with six nonprofit volunteer organizations. Society activities include education, museums, libraries, archives, historic sites, archaeology, oral history, and pub-

lications. Salary \$31,000-\$41,000 depending on qualifications. For further information, contact Idaho Personnel Commission, 700 West State, Boise, Idaho 83720.

EXECUTIVE DIRECTOR, Geneva Historical Society and Museum. Responsibilities: administration of 700-member organization, supervision of staff (four) and volunteers, financial management, grant writing, communications/promotion, and exhibits. Qualifications: BA in appropriate field, experience in museum administration or related position. MA in museum studies or equivalent experience preferred. Salary based on experience; benefits. Send application, resume, and references by Nov. 1: Search Committee, 543 South Main St., Geneva, N.Y. 14456.

MUSEUM DIRECTOR/HISTORICAL PROPERTY MANAGER. City of Holland is seeking applicants for a newly created position as museum director/historical property manager. Broad responsibilities include all facets

of museum and historical property management, historical advisor, public-relations projects, financial administration, committee coordination, staff supervision, and related functions. Desirable qualifications include a master's degree in history, plus professional experience in closely related employment. Starting salary approximately \$21,000-\$24,000. Please send resume to the City of Holland Personnel Office, City Hall, 270 River Ave., Holland, Mich. 49423, prior to Nov. 4. An Equal Opportunity Employer, M/F.

ASSISTANT OR ASSOCIATE CURATOR OF BUSINESS, INDUSTRY, AND TECHNOLOGY. Seattle's Museum of History and Industry invites applications for a new curatorial position available Jan. 1, 1986 (contingent on expected funding). Duties include supervising all aspects of collections development and organizing and curating exhibitions related to the development of busi-

ness, industry, transportation, and communications, especially as they impact changing technology in the Pacific Northwest. The position requires an MA or PhD in American history with emphasis in Western American history or Pacific Northwest history. Related fields of experience will be considered. The candidate must have museum experience (two-plus years) in addition to demonstrated experience in research and publication. Salary \$17,000 or DOE plus range of benefits. Send letter of interest, resume, and names of three references to Curatorial Administrator, Museum of History and Industry, 2700 24th Ave. E., Seattle, Wash. 98112. Application deadline: Nov. 15.

DIRECTOR/CURATOR, High Plains Museum, Goodland, Kan. (population 6,000). City-owned historical museum. Plan, execute displays; supervise volunteers. Starting salary \$14,000. Send resume to: High Plains Museum, P.O. Box 549, Goodland, Kan. 67735.

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Since 1972 the AASLH Consultant Service has helped more than 470 historical agencies and museums, located throughout the United States, to become better, more professional organizations. At minimal cost these agencies have learned how to upgrade their exhibits, integrate their programs, and better fulfill their missions. You, too, can benefit from the AASLH Consultant Service.

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